

GRAND RAPIDS ART GALLERY

220 FULTON STREET, E. GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

November 27, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This fall when I called on you, I told you of our plans for a Master Drawing and Print exhibit scheduled for January 7 to February 11, 1962. All prints and drawings are to be for sale to stimulate collecting in Grand Rapids.

At that time you thought you would be able to send us one drawing or print by some of the artists you represent. I hope you haven't sold everything. The way the Shahn's were going that day, I wondered if you would still be in business.

Could you, at your earliest convenience, send me a list of the drawings and prints and the artists which would be available for our show? I need to let Budworth know by mid-December so they can be picked up. We will pay all shipping, insurance and packing charges.

Thank you so much for your help.

Sincerely,

Walter H. McBride

Walter H. McBride, Director

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Mrs. Edith G. Halpert

-2-

November 30, 1961

lery should fail to observe the terms and conditions, as provided in Paragraph 6.

Your will should provide and confirm that gifts are to be made to the Corcoran Gallery in accordance with this instrument. Thus, if you die prior to the deferred gifts being made, your will would make it clear that these are charitable gifts required to be made under your will and therefore excluded from your estate. The items would probably be excluded even if your will did not confirm the instrument, but it is very advisable to have your will do so. It is also advisable to make certain that neither your will nor any other instrument you have previously executed, with reference to your foundation or otherwise, has any provision conflicting in any way with the enclosed instrument.

You will also recall that you stated that you would have the Corcoran Gallery obtain a ruling from the Internal Revenue Service that the gift by Downtown Gallery, Inc. would not involve any risk of any tax to you personally based on any theory of a dividend to you or otherwise.

I will await further word from you as to the enclosed.

With best regards.

Sincerely,



FB/im
Enclosures

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artists

November 28, 1961

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Mrs. John Potts
1986 Arbor Avenue
Muskegon, Michigan

Dear Mrs. Potts:

Thank you for your letter.

We appreciate your getting in touch with us, but we limit ourselves to the work of the American artists whose names appear printed below.

We are returning your photograph herewith.

Sincerely yours,

Oratia Snider
Secretary

enclosure

November 18, 1961

Mrs. Silver
Art News
32 East 57th Street
New York, New York

Dear Mrs. Silver:

Below are listed the paintings and sculpture that will be in our Christmas show. The prices will range from \$100. to \$1,500.

LEONARD BASKIN

drawing
sculpture
charcoal drawing
cassin
watercolor
watercolor
charcoal drawing
pencil & charcoal drawg.

KIMAN BLOOM

STUART DAVIS

Chateau, 1960

CHARLES DEMUTH

Two Workmen

Tree and Wind

PRESTON DICKINSON Still Life With Cigarette

Still Life With Siphon

ARTHUR G. DOVE

SEYMOUR DRUMLEVITCH The Waters were On The Face
of The Earth

gouache & collage
sculpture

ALFRED DUCA

DON FINK

MORRIS GRAVES

LEON GOLDIN

GEORGE O. "POP" HART The Pet Turkey

BERNARD KARPOL

Boys and Ponies

Two Standing Figures

watercolor
oil
oil

GASTON LACHAISE

JOHN MARIN

THE HARBOR-STONINGTON, MAINE,
1924

WALTER MEIDS

ICE STORM, 1955

ABRAHAM RATTNER

BEN SHANN

One Of A Score I, 1961

The Firmament

The Gloverleaf, 1961

Renaissance (from EVENTS)

Primitive Power, 1957

watercolor
gouache
watercolor
watercolor
tempera
sculpture
oil
drawing
gouache

CHARLES SHERKLE

REODA SHERKLE

WILES SPENCER

Still Life, 1924

THEODOROS STAMOS

Maritime

JOSEPH STELLA

ROBERT TAN

November 28, 1961

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The Honorable Philip H. Coombs
Assistant Secretary of State for
Educational and Cultural Affairs
Department of State
Washington 25, D. C.

Dear Mr. Coombs:

At last I was able to make up the list of the paintings which will be available for display in the "cultural offices", ante-rooms, etc. related to these. Warren Robbins was here yesterday and we went over the material carefully to make certain that the selection would be fitting for the given purpose. As some of these paintings are part of the proposed gift to the Corcoran Gallery, but since the galleries will not be completed for a considerable number of months, there will be no problem involved. If so I may have to ask your permission to have members of the committee meet at the office at a time convenient to you and your associates to make a quick survey. I am sure that we can arrange a time that will not conflict with any activities in your offices.

The itemized list is enclosed listing the titles, media, sizes, and the insurance valuations. Would you be good enough to sign one copy upon receipt of these paintings so that I may have an official record for my files?

I hope that you will enjoy this modest cross-section of American art, and that your visitors will be impressed with the contribution made by American artists to our cultural heritage.

I look forward to the pleasure of meeting you in the near future.

Sincerely yours,

BGH:gs
enclosure

File

November 21, 1961

M. L. Telesier du Gros
8, Rue Darnel
Boulogne, Seine, France

Dear M. du Gros:

Your letter addressed to the Metropolitan Museum was referred to us as agents for the Arthur Dove estate.

Although we have made every effort to assemble a complete file of photographs representing the work of Dove we have had great difficulty in locating the very early paintings produced by him. The earliest painting in our records is dated 1903, and was included in an exhibition we organized some years ago. I am referring to the LOBSTER which you mentioned in your letter. In addition we have a tiny snapshot of a painting similar to those two illustrated in the photographs you enclosed when writing to the Metropolitan Museum. This in my judgment confirms the authenticity of all three.

As the catalogue prepared by Frederick S. Wight indicated, there was a drastic change in Dove's work as of 1910 when he produced a series of small abstractions, among the first to be shown in America. These were followed by a group of charcoal drawings and pastels, all of which were exhibited at "291" in January of 1912. Actually there have been so many retrospective exhibitions of Dove's work in more recent years that if any of the examples of the impressionist period were extant these would have been called to someone's attention at any of the museums where the shows were held.

I am sorry that I cannot be of more help to you. Moreover I would like to express my gratitude for the information I obtained indirectly through your letter.

Sincerely yours,

EGH:gs cc: Mr. Henry Galszahler,

Metropolitan Museum

November 20, 1961

Mr. Robert S. Scott
3360 Barham Boulevard
Los Angeles 28, California

Dear Mr. Scott:

Thank you for your letter.

For your information, eight of the ten paintings listed in the catalogue and comprising the entire exhibition in that category were sold. Two - catalogue numbers 1 and 2 - were withheld from sale as these were considered essential for future exhibitions. As a matter of fact number 2 had been selected previously by the Museum of Modern Art for the retrospective one-man exhibition of Shahn's work scheduled for a European circuit starting with the Stedelijk Museum in Amsterdam. Number 1 was held for exhibition at the gallery until we have additional paintings delivered by Shahn for inclusion in our group shows, etc.

However we still have FLEET OWNER (number 12) and another version of BEAST OF THE ATOLL (number 19). The former is priced at \$350, and the latter, a slightly smaller version of number 19, is priced at \$650. We also have in the collection a number of drawings relating to the Lucky Dragon Saga which were not hung in the show because of limited space.

If you would like to have us send you photographs of the two mentioned and some others we shall be glad to do so.

Sincerely yours,

BOM:ga

November 21, 1961

Print to publishing information regarding sales transactions.
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Waldo Rasmussen, Associate Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rasmussen:

Under separate cover we are sending you the filled in forms for five
of the paintings you requested.

As I explained to Peter Selz, O'Keeffe's *STARLIGHT NIGHT*, 1917, is
not available. She had the painting returned for reframing quite a
few months ago, but it is not in our possession and I am sure will
not be here in time. I believe I suggested contacting the Brooklyn
Museum which has four superb examples of the same period.

I also suggested that Mr. Larry Aldrich be contacted for another
version of Hartley's *MUSICAL THEME No. 1* which is among the paint-
ings I am presenting to the Corecoran Gallery and cannot be released
until the transaction is completed. The other version is very simi-
lar (one of four) in the series) and I am sure will be equally desir-
able.

Also there is some problem in connection with Max Weber's *BURLESQUE*.
Although I withdrew *RUSH HOUR, NEW YORK* from an exhibition to which
it was promised, I am not certain that I can do the same with the
former picture as it is in the personal possession of Mrs. Weber, as
opposed to the latter which fortunately is actually in the gallery.

Incidentially I was at the Metropolitan Museum Sunday afternoon and
saw the Damuth painting entitled *THE FIGURE FIVE IN GOLD*. This is
included in the new group of American works of art just placed on ex-
hibition. May I suggest that you communicate with William H. Lane in
Lunenburg, Mass. who has an excellent example of the same period en-
titled *LONGHI ON BROADWAY*. And as for the Weber I can let you know
within the next few days when I expect to see Mrs. Weber and can as-
certain whether she will release *BURLESQUE*. If not I will suggest a
substitute of the same period.

Sincerely yours,

BRH:ga

Stedelijk

november 22nd, 1960

24547

Mrs. Georgia O'Keeffe,
c/o The Downtown Gallery,
32 East 51 Street,
NEW YORK 22, N.Y.
U.S.A.

Dear Mrs. O'Keeffe,

Only after the good evening we spent together at Edith Halpert's two years ago, I came across your watercolours from about 1916. Otherwise I would have asked you many questions about them.

When I first saw them early this year I was very much amazed to see the quality, the construction, the colour and then at such an early date it is purely pioneer work, but we in Europe know so little about the recent development of American art, that we make discoveries every time we visit the States - at least, if we are able to study without prejudice.

The next step is to show our discoveries to our own countrymen and, if possible, to other countries at this side. So I did in 1949 when I composed our exhibition of American paintings (119 items) with 7 paintings of Marin, 7 Dove, 7 O'Keeffe and 7 Hartley, 6 Shahn etc.

Now I would like to make a restricted show of your early watercolours; I discussed the matter with Edith and I think that from the technical side such an enterprise could be realised. Therefore I might ask you to authorise such a show for which we will, of course, take all responsibilities (packing, transport, insurance etc.). We will take the utmost care for these small masterpieces, that represent to me the most interesting contribution to American art at the time of the first worldwar.

I would be happy with a positive reply. We will try to edit a catalogue, in which every work is reproduced, to provide the future generation with a real document.

Yours sincerely,

W. Sandberg

W. Sandberg
Director of the Municipal Museum
of Amsterdam

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Photos for Art News

Watercolor John Marin THE HARBOR-STONINGTON, MAINE, 1924

Pencil drawing Preston Dickinson STILL LIFE WITH SIPHON, 1930

Watercolor-collage Tseng-Tu-Ho ARREST, 1961 Honolulu

Tempera Charles Sheeler PRIMITIVE POWER, 1957

Watercolor Arthur Dove - Colored dung -

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November 24, 1961

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Miss Helen Heninger, Director
Gump's
250 Post Street
San Francisco 8, California

Dear Miss Heninger:

In going through our records we note that you are retaining several items on our consignment number 6466, February 15, 1961. These are:

Dove	APPROACHING SNOW STORM w/c
Dove	LONG PIER w/c
Dove	ALONG LONG PIER w/c

Kuniyoshi GIRL WITH BLACK HAIR drawing
Kuniyoshi SHACKS AND HILLS drawing
Kuniyoshi BACK VIEW drawing

Shahn PRIMEVAL FOREST drawing

Would you be good enough to return these to us at your earliest convenience? We would be happy to send you others in exchange if you will let us know. Thank you.

Sincerely yours,

Gratia Snider
Secretary

Mrs. Halpert,

I know you have to install the Done show and if I may be of any assistance, I shall be happy to cooperate.

As I have said, I will be happy to continue for two weeks, but I if am not to do so, I should appreciate being compensated for two weeks.

I should also appreciate your discussing my capabilities and possibilities as a gallery person. I feel such an evaluation would be very valuable to me.

Rufus Foster

November 15, 1961

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Jack:

Believe it or not it was impossible to get Ben Shahn to the gallery for examination of your painting. However I showed it to one of our restorers who advised me that a trip abroad would not harm it, and therefore took it upon myself to deliver WHEN THE MORNING STARS to the Museum of Modern Art. I requested that the painting be covered with plexiglas during its tour and return.

When the show is over we can have a thorough examination made to ascertain what attention is required. In any event no further harm will be done.

As you know I have been working on my deed of gift to the Corcoran Gallery and it is now understood that the Gallery will make an effort to clear the matter in connection with the works of art owned by The Downtown Gallery, Inc. Both attorneys requested that I turn over all my personal papers relating to tax, and I wonder whether you would be good enough to have your office forward the material to me at the earliest opportunity. Will you also have your office send me a bill so that I will have a clear conscience as an honest woman?

Many thanks - and best regards.

Sincerely yours,

BDH:ga

File

November 28, 1960

G. E. Nelson
1616 York Avenue
New York 28, N. Y.

Dear Mr. Nelson:

Will you please make one 8x10 print of your #3046 (The Last Judgment, Kryptych, by Abraham Bottaer) .

This photograph is to be sent to and billed to:

Temple Emma El
1500 Sunset Blvd.
Houston 6, Texas
Attn: Rabbi Robert I. Kahn.

Your prompt cooperation will be appreciated.

Very truly yours,

Myron Bell,
Associate Director

cc: Temple Emma El

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EGH - Miss Gertrude Wynn
Chase Manhattan Bank, 605
1 Chase Manhattan Plaza
New York, N. Y. LL 2-4418

phoned, (of 11/22)
/received our "bill" on statement form /

for repairs on two paintings - Davis
& O'Keeffe (including transportation)

\$ 160.00

Wants formal bill (they do not pay on
statements)

made out to:

Chase Manhattan Bank
Attention: Public Relations Dept
1 Chase Manhattan Plaza
New York, N. Y. (15)

12/29

gs

*Pl
See 6th*

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS--A FREE PUBLIC ART MUSEUM--FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE (Area) 7-2191

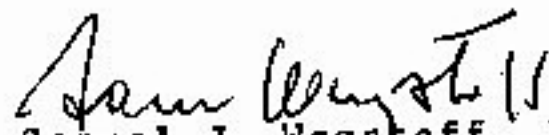
November 27, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Ever so many thanks again for a most pleasant evening. When I have delved a little further into Pasquin I will come back and bother you again.

Very cordially yours,


Samuel J. Wagstaff, Jr.
Curator of Paintings

SJW:eg

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November 21, 1961

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Mr. Warren Leslie
Neiman-Marcus
Dallas 4, Texas

Dear Warren:

About a week ago my secretary wrote you acknowledging the receipt of the Folk Art shipment, referring also to the fact that she found a tremendous number of damages.

I have hesitated to write to you subsequently until I could pull myself together sufficiently to do so objectively. I started a personal examination of the objects and had to stop midway as I was on the verge of a heart attack at least four or five times during the process. And believe me I am not being histrionic.

What I found in the way of damage is indescribable. As you recall I wrote you about having some of the great objects removed from the windows. Among them was JUSTICE which if you will recall had the scale removed and Wamsutta something-or-other substituted. The scale is broken. This is just one instance. From there on everything I touched was damaged, both in the group of sculpture and the paintings. Many of these were as you know from my private collection which I planned to give to a museum at some future time, following my current gift to the Corcoran Gallery comprising my modern collection. I have turned down tremendous offers for them consistently because I wanted to have one great group as a unit including of course both sculpture and painting. Most of these have been badly damaged and of course cannot be replaced under any circumstances.

I am so heartbroken about it that I could not continue and have not completed my actual checkup. I moved the objects to a vacant apartment upstairs so that an insurance adjustor could examine them here, but as I stated before, no insurance company could make up the loss. However, I suppose I have to go through the normal process and have this attended to very shortly - if you will arrange to have someone call. Our photographs can be used for reference. Even the great painting BOY AND PET DOG by Joseph Whiting Stock which was featured in the corridor as a replacement of the tapestry that hung there has been seriously marred.

(more)

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

November 27, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York


Dear Mrs. Halpert:

Thank goodness you found the Demuth safely there.

About the frame damage due to Allied's stickers, the enclosed carbons will demonstrate the fuss I have been making all round. Also, more to the point, you will see that I have informed our insurance people (Macomber) of this damage. Let them have the details.

We are sorry about the frames. This petty carelessness is enough to drive anyone mad. They always manage to do something wrong.

Sincerely yours


Carolyn R. Shine
Registrar

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CONT:

which one has been reproduced many times. Also Mr. Gideon's widow who survives him, and lives in Austin, Texas, has 50 watercolors which are hung at University of Texas, but only on loan.

I have been told this painting I own is of great financial value, due mainly its of impressionistic work, which is at its peak in value and vogue. I have made few contacts and after seeing the photoprint of the painting, they wrote me the paintin is much too fine for them too be of service to me.

If you would be interested ,I would appreciate in hearing from you. Enclosed is aphotoprint.

Yours truly,

Mrs. John Potts

1986 Arbor Ave.

Muskegon, Mich.

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November 30, 1961

Mr. Joseph T. Fraser, Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

My attention has just been called to the fact that a very unfortunate error had been made in connection with our promise to lend for your exhibition the O'Keeffe painting entitled TAN, ORANGE, YELLOW AND LAVENDER.

You recall that I was tied up during your visit and unfortunately left the matter of showing the pictures to you to a now ex-employee. He evidently did not check our exhibition chart, as this specific painting had long before been promised to the Whitney Museum and is already in their possession.

Since this is our first error with you I hope that you will forgive and forget. We have a painting of the same period which is quite similar and would be delighted to make the substitution. If we can obtain a print from the widow of our photographer who died recently this will be sent to you for consideration.

Sincerely yours,

EGH:ga

53 STATE STREET
BOSTON 9, MASSACHUSETTS

November 15, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Edith:

I know what a tremendous success the Ben Shahn show must have been and it is with great regret that I did not see it.

I will have to be completely frank with you at this time, taking you into my confidence as a friend. As you know when I bought the picture I was rather enthusiastic about it, and I am afraid a little bit too much so. As I have lived with it, it has not held up to some of the other pictures which I live with. I realize it is an excellent example.

At the present time I am a little hard up for cash (this is the confidential part of this letter), therefore, I am delighted to take the \$2160. which I feel is a most fair return value at this time.

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November 17, 1961

Mr. Harlan H. Holladay
Department of Fine Arts
The St. Lawrence University
Canton, New York

Dear Mr. Holladay:

I want to thank you for thinking of us in connection with
your Spring Arts Festival.

Unfortunately all of the Ben Shahn's have been promised for
a big show in Europe. I would suggest that you contact
the Alan Gallery, 766 Madison Avenue, New York, N. Y., for
the work of Jack Levine since he is represented by that
gallery.

Many thanks.

Yours sincerely,

Hyman W. Swartzoff

HWS:gs

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November 27, 1961

Miss Esther Bear
1125 High Road
Santa Barbara, California

Dear Esther:

Forgive me for not having written to you sooner, but I got bogged down in a terrific amount of work and just couldn't get around to my dictation folder.

As the Marin etchings are completely in the hands of John, Jr., my information in regard to price, etc. is rather limited. However in checking with him he advises me that he has quite a few prints of this edition in his possession and that the unsigned (by hand) examples are not very valuable. He thinks that \$35.00 with a limit of \$50.00 would be about right.

I too hope that you can get to New York in the near future. It has been a mighty long time since I had the pleasure of seeing you and I hope that you plan to come here soon. My very best regards.

Sincerely yours,

ROH:gs

P.S. Rattner has been in Europe for more than a year and there is no evidence of his return in the near future.

DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

November 16, 1961

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Bywaters asked me to send you a list of the Marins which will be in the Fort Worth Art Center's exhibition and which will in turn come to our show. I believe you had on the list you sent us all except the one from Bill Bomar.

Mr. Bywaters will write later.

Sincerely,

Charlotte J. Squibb

Mrs. J. D. Squibb
Secretary to the Director

Enc.

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November 22, 1961

Mr. Lewis P. Cabot
99 Hammond Street
Cambridge, Massachusetts

Dear Mr. Cabot:

I was very glad to hear from you and look forward to seeing you on Saturday, November 25th.

All of the paintings which are for sale are at the gallery, but we never make a practice of showing our entire stock to anyone as it does cause confusion to absorb the merits concerning a large number of pictures during one or several visits. I think the Marin catalogues give you a pretty fair idea as to the various types of paintings.

Mrs. Halpert has remarked several times that she regretted very much the necessity for dashing off to keep an appointment, and I am sure she will also be glad to see you. By the way, because the Dove exhibition includes only new material (with few exceptions) just found by Mrs. Dove, the gallery did not send out a publicity release to the press as we are reluctant to sell more than two or three of the pictures shown. Consequently the attendance has been very limited and the show can be called a continuous private preview.

Sincerely yours,

John Marin, Jr.

JH:ga

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Mr. Jerry Eywaters, Director
Dallas Museum of Fine Arts

List of Marin paintings

Mr. and Mrs. Emmons Bahan Movement-Wind-Southwest, 1947 oil H211
X Nob Hill Ranch
Route 2, Box 256
Weatherford, Texas

Mr. & Mrs. Richard J. Gonzalez Apole Blossoms-Saddle R.-New Jersey 1952 oil 6E11
48 Tiel Way
Houston 19, Texas

Bishop and Mrs. Everett H. Jones Back of Ranchos Church, 1930 watercolor DR11
330 Westover Road Movement-Boat, Sea & Sky, Maine, 1944 oil AL11
San Antonio, Texas

Mr. & Mrs. John F. Lott Ranchos Church, New Mexico, 1930 watercolor 6611
3214-44th Street
Lubbock, Texas

Mr. William E. Scott Sea Piece, 1951 watercolor 6611
6100 Curzon
Ft. Worth, Texas

Mrs. Ogden K. Shannon Looking Toward Sheep Island, 1948 watercolor DL11
6220 Curzon
Ft. Worth, Texas

Mr. & Mrs. Robert Straus The Little Sailboat watercolor DL11
53 Briar Hollow Lane
Houston, Texas

Mr. & Mrs. Robert F. Windfohr Tree on Coast, Maine, 1923 watercolor DC11
1900 Spanish Trail Deer Isle, Maine & Vicinity, 1928 watercolor
Ft. Worth, Texas Lower Manhattan, River Front watercolor 6611

The Museum of Little Mexican Church, Rancho, New Mexico
Texas Technological College 1930, watercolor 6611
Lubbock, Texas

Ft. Worth Art Center Near Spring Valley, New York, 1931 watercolor AL11
Ft. Worth, Texas

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15 pgs.

November 25, 1961

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Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Mr. Hirsch:

Thank you so much for sending the catalogues of the Charles Sheeler retrospective exhibition together with your very charming note.

Indeed I hope to get to see the show, and if I can possibly return from my vacation in time certainly will make the effort. Meanwhile I want to express my great enthusiasm for the foreword bearing your signature. After reading it carefully for the second time I am convinced that this is the most sensitive and knowledgeable appraisal of Sheeler's work, and as a matter of fact is about the best foreword I have read to date. Please accept my congratulations.

Sincerely yours,

RGH:ge

P.S. If you have a surplus of the catalogues I should very much like to buy at least twenty-five for distribution to other museums as an example of what can be done in connection with the appraisal of a creative artist's work.

Memorandum from Edith G. Halpert

Mrs. Ira Haupt
488 Madison Ave

PL 9-8100

Good

Please return.

CLIFFORD EVANS

7 PETER COOPER ROAD
NEW YORK 10, N. Y.

November 22, 1961

Mrs. Edith Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert,

I am about to produce several films on American painters and would like to include Stuart Davis and Ben Shahn--a separate film on each artist. Each film is to be in color, with music and includes the voice of the artist.

In consideration of your artistic cooperation and assistance in arranging for Stuart Davis and Ben Shahn to be the subjects of separate films, you shall receive from each film the following:

- (a) Until such time that I have recouped the cost of making the film, a sum equal to one percent (1%) of the moneys I shall receive from any source whatsoever in connection with the exhibition, distribution or sale of the film, or any sources resulting from the production of the film.
- (b) After recoupment of said cost, a sum equal to two percent (2%) of all moneys I shall receive as above.

All other details, such as regular accountings, etc., will be covered in a formal contract which my attorneys are prepared to draw up as soon as I hear from you.

I look forward to an early meeting.

Sincerely,

Clifford Evans

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ALBION COLLEGE
ALBION, MICHIGAN

Department of Art

20 November 1961

Dear Mrs. Halpert:

Thank you so much for letting us see the photographs of the Shahm drawings. I am sorry that I could not interest a donor in getting one for us. I had hoped that the Faculty Science Club might buy the "Scientist" for us. But they are only interested in science, not art.

It may be that I will be in New York for the holidays and if I am I will be certain to pay your gallery a call.

Thank you for your courtesy.

Sincerely yours,

Vernon L. Bobbitt
Chairman

Edith Gregor Halpert
The Downtown Gallery in New York

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 25, 1961

pg 2

Miss Emily Gansner

November 25, 1961

tioned, together with the excellent statistics which appeared in the November issue of Fortune leading the U.S.A. for its cultural progress. The latter handles the situation in a positive and wholesome manner, but makes little reference to the new trend to which I object so vehemently.

Again, thanks for your very charming note.

Miss Emily Gansner
243 East 49th Street
New York, New York

Sincerely yours,

Dear Emily:

I was very much touched on receiving your note.

Indeed I could well understand your need to dash off with all the exhibitions you have to cover and thought nothing more of it.

enclosure

Perhaps one of these days I can inveigle you to spend a few evening hours with me to discuss the situation I brought up at the time. I am referring to the rash of articles which have recently appeared in such magazines as Cosmopolitan, Cue, Saturday Evening Post, Time, and others, as well as the two most recent books - one entitled "Art as Investment" by Richard H. Rash and the other "The Strange Life of Objects" by Maurice Rheims, a section of which is also dedicated to the same theme.

As the chief battler for ethics in art it seems to me that you would be the logical and ideal person to do something about the situation which is becoming a menace and will discourage in no time at all the younger and less loaded collectors from carrying on the noble work performed during the past decade especially in supporting the more creative artists by purchasing "what they like". It will also eliminate all the museums with limited funds. I am making an issue of this in connection with our forthcoming show - the 36th annual Christmas exhibition - and am now enclosing a rough draft which will be worked into the publicity release. Incidentally several of the active American collectors have warned me that I would be thrown out of business if I continued my yapping about this publicly, but I can always depend on the social security income which should be forthcoming in not too many years.

If you are interested I have a file of the articles and books men-

(more) over →

November 24, 1961

Miss Carolyn R. Shine, Registrar
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Miss Shine:

Thank you for your letter. As you supposed, the Death CABINET INTERIOR was located here at the gallery, never having been shipped.

We are sorry for the inconvenience caused you and appreciate your cooperation.

Sincerely yours,

Oratia Snider
Secretary

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

November 20, 1961

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed catalogues suggest how lucky we have been in assembling the Charles Sheeler Retrospective. It is truly a most handsome show.

I want to thank you most particularly for your assistance and guidance and personal generosity in this undertaking.

I would be delighted, of course, if you could find the time to drive down here during the period of the exhibition. We are less than two hours from the Lincoln Tunnel by car on Route 22 and nothing could make me happier than to acquaint you with our fine small Museum while the Sheeler show is on.

I am sending three copies of the catalogue to Charles Sheeler so that you do not need to do so. If you need added copies of this publication I shall be glad to send them to you.

Sincerely,

Richard Hirsch
Director

RH:do'm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both writer and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

regular fine-arts policy at the value you specify. Expert supervision of packing and installation is assured for each of the showings.

We would need to receive the loans at Santini Brothers Warehouse, 447 West 49th Street, New York 19, New York before December 15, 1961. If this loan is agreeable to you, our Registrar would contact you during the week starting December 4 to arrange for collecting the pictures.

We shall greatly appreciate your help in making this exhibition possible. I look forward to your reply.

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
Department of Circulating
Exhibitions

Enclosures:

List of loans

8 loan agreement forms in duplicate for:

Arthur G. Dove: Abstraction No. 1. 1910

- " - : George Gershwin: Rhapsody in Blue II. 1927

- " - : Low Tide. 1944

Georgia O'Keeffe: Starlight Night. 1917

- " - : Hibiscus with Plumeria. 1939

Max Weber: Burlesque. 1909

- " - : Rush Hour, New York. 1915

Marsden Hartley: Musical Theme, Number 1. 1913

Return envelope

*another
version*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 16, 1961

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Jacob Zeitlin
Zeitlin & Ver Brugge, Booksellers
815 No. La Cienega Boulevard
Los Angeles 46, California

Dear Mr. Zeitlin:

Thank you for your letter, and we regret the delay in our reply.

Unfortunately the print by Ben Shahn entitled PHOENIX has been sold out for some time and is not available. However this gallery acts as agent for the work of Ben Shahn and we have a number of his serigraphs on hand.

If you will let us know we can send you further information.

Sincerely yours,

Gratia Snider
Secretary

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21, New York

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

On Monday, November 27th, 1961

NOTICE TO TRUCKMAN OR MESSENGER

picked up

Please pick up (on the above date) from:

The Downtown Gallery
32 East 51st Street
New York, New York

For: 62-8 HAYTER AND ATELIER 17 (one print)
62-16 THE CREATIVE PROCESS (six works)

The following items:

- | | | | | |
|------|-----------------|--------------------------------|----------------|---------|
| ✓ 1. | Abraham Rattner | ELOHIM | print | |
| ✓ 2. | Abraham Rattner | GARGOYLES IN
FLAME | 173
drawing | |
| ✓ 3. | Abraham Rattner | GARGOYLES #6 | oil | 60/01 G |
| ✓ 4. | Abraham Rattner | GARGOYLES 166 | drawing | |
| ✓ 5. | John Marin | WAVE MOVEMENT -
MAINE COAST | drawing | |
| ✓ 6. | John Marin | THE SEA #1 | drawing | |
| ✓ 7. | John Marin | HEAVY SEAS IN REDS &
GREENS | oil | |

Cross. Made

cc: The Downtown Gallery

November 17, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Dwight:

We are getting ready to send to you the Davis, Marin, and Rattner. Is there any specific way or any particular shipper you would like us to use?

Yours sincerely,

Hyman W. Suetsoff

HWS:ga

Con. slip

6631

of all monies received by me from the making of the film until such time that I recoup all monies expended in connection with it. Thereafter, the Artist

Clifford Evans
7 Peter Cooper Road
New York 10, N. Y.

November 22, 1961

C
O
P
Y

Mrs. Edith Halpert
Downtown Gallery
New York, N. Y.

Dear Mrs. Halpert,

I am about to produce several films based upon American painters and would like to start with Stuart Davis and Ben Shahn. Each would be the subject of a separate film, and each film would be in color, with original music by an American composer, and would include the narrative voice of the Artist.

In each instance, I would spend approximately one day recording an interview I shall conduct with the Artist. At a subsequent date, I would require approximately five days of film shooting of the Artist in his normal activities in his studio.

The Artist would receive \$500, to be paid one week before the day of the recorded interview.

In addition, the Artist receives two and one-half percent (2½%) of all monies received by me from the making of the film until such time that I recoup all monies expended in connection with it. Thereafter, the Artist receives five percent (5%) of all monies received by me in connection with the exploitation of the film.

In each instance, the Artist receives monies from any and all income-producing sources resulting from the making of the film--including the longer and shorter versions of the film, usage in movie-houses, on television, tapes, recordings, etc.

There will, of course, be regular accountings, at which time the Artist will receive monies due him.

It also will necessary for the Artist to agree he will not make any competing film or recordings for a period of approximately five years.

All this, however, will be included in detail in a formal contract which my attorneys are prepared to draw up, as soon as I hear from you.

I look forward to an early meeting.

Sincerely,
(signed) Clifford Evans

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The American Academy of Arts and Letters



633 WEST 155 STREET • NEW YORK 32, N. Y.

November 29, 1961

Dear Mrs. Halpert:

I regret that the Art Committee did not purchase **STAND OF BIRCH**, by Walter Meigs, which you were kind enough to lend us for our current **Hassam Fund Exhibition**.

You may send for it on either December 4 or December 5.

Very sincerely yours,

Felicia Geffen

Felicia Geffen
Assistant to the President

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Restman

Prior to publishing information regarding sales transactions, correspondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Received
12/5/61
go*

4. To adhere faithfully to provisions of the following duly adopted Code of Professional Standards for the Art Dealers, a copy of which is in the possession of every member.

CODE OF
PROFESSIONAL STANDARDS FOR
ART DEALERS

This Code of Professional Standards for Art Dealers is adopted by the Art Dealers Association, Inc. to promote and maintain high standards of public service and conduct among its members in order that membership in the Association may be deemed a badge of ethical conduct; that dealers in art may be regarded as a profession; that the public may have increasing confidence in its integrity; that the objects of this Association be furthered; that the dignity of and the respect for the trade be promoted; and that the practice of dealing in art may best serve the public interest.

- 1) A member has a general duty of fair dealing towards his clients or employers, past and present, his fellow members and the general public.
- 2) A member shall conduct his professional life in accord with the public welfare.
- 3) A member has the affirmative duty of adhering to generally accepted standards of accuracy,

November 15, 1961

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Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

Several days ago I found a receipt from the Dallas Museum signed by E. W. Houseman for the Walt Kuhn BAREBACK RIDER. The notation which appeared on it reads as follows: "Received - unpacked 11/6/61. Canvas wrinkled at top; stretcher crease at bottom."

Needless to say I was horrified as the painting left here in perfect condition. Since it was picked up by Budworth (November 1st) and packed professionally, I cannot understand how any of these damages occurred. In any event I think it would be advisable to have your insurance agent investigate immediately as the picture is most valuable to us, as a matter of fact one of our prize packages. Won't you please attend to this immediately and let me know the results? Incidentally the photograph can be referred to by the insurance adjustor. I believe we sent you two copies.

The exhibition sounds very exciting, and again I regret not having stopped off at the Museum during the hectic short stay in Dallas. In any event I made the fashion column and it was almost worthwhile, the fatiguing job I had to do.

My very best regards.

Sincerely yours,

EWB:gs

RUFUS FOSBERG

Born - Clanton, Alabama, 1932

1951 - Graduated High School, Clanton, Alabama

1951-55 - U.S. Navy. Coded as 2521YN, Clerical Supervisory Capacity.
Discharged April 12, 1955.

1955-56 - University of Alabama

June, 1956 - Established residence in New York

1957-60 - Attended The New School For Social Research, and Columbia
University

June, 1956 - August, 1960 - Employed by the Belgian Steamship Company,
67 Broad Street, New York 4, N. Y. (Capacity - Paymaster)

February, 1960 - October, 1960 - Roke Gallery (Part Time)
867 Madison Avenue, New York

December, 1960 - March, 1960 - Martha Jackson Gallery, 32 East 69th
Street, New York

Personal References:

Dr. John W. Horton, 28 Greenwich Avenue, New York, N. Y.

Dr. Charles I. Glicksberg, New School, 66 West 12th Street,
New York, N.Y.

Mrs. Reid Mallins, 304 Second Avenue South, Clanton, Alabama

Miss Alice Derams, 4 East 89th Street, New York, N. Y.

Mr. Verne Bowman, Doubleday & Co., 575 Madison Avenue, New
York, N. Y.

Bonded - April, 1955 - General Motors, 9th Avenue & 26th Street,
Birmingham, Alabama

June, 1956 - Belgian Line, Inc., 67 Broad Street, New York 4,
N. Y.

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Mr. Frank Seiberling

pg 2

November 27, 1961

November 27, 1961

petition but by constant development within their own individual pattern. This of course holds for Marin and Dove whom you mentioned. I wish you could see the current exhibition which we have put up very quietly and almost privately as we really do not want to distribute this material rapidly. It comprises a recently discovered group of Dove's charcoal drawings in large format all produced between 1911 and 1917, closely allied to the brilliant pastels of that period, all of which are now in public collections and possibly two or three private ones. In addition there are two sets illustrating the evolution of the two respective paintings with small almost minuscule paintings related to the final statement. In any event I do wish you would come in when you are next in New York as it will be most pleasant to see you again. Do let me know when you plan to be in New York.

In closing I want to say that I will be very happy to continue my cooperation with one of my favorite institutions - the State University of Iowa.

I look forward to seeing you soon.

Sincerely yours,
RCH:gs

Yes I recall your purchase of the Stuart Davis and am pleased that you will have it in your possession and are enjoying it. I wish you could see his most recent work. It is most gratifying to me to see how easy of the artists in the gallery have had a continuity, not by way of re-

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Woodward Foundation

November 20, 1961

*2510 Girard Trust Building
Philadelphia 2, Pennsylvania*

*1001 Fifteenth Street, N.W.
Washington 5, District of Columbia*

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

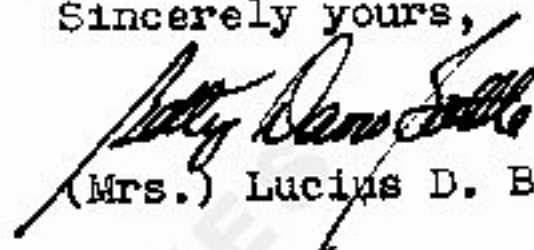
Dear Mrs. Halpert:

Mrs. Woodward and I are very grateful to you for taking so much time to show us a number of paintings.

We are interested in the work of Tseng Yu Ho, particularly Nuage, but since you said this is not presently available, we shall postpone decision until after Christmas.

With best wishes,

Sincerely yours,


(Mrs.) Lucius D. Battle

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*pe write
photos are
1. 25 ea
(70) in est.*

Meg Chase
Browning Hall
Scripps College
Claremont, California

November 20, 1961

The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I would like to thank you for sending me the requested catalogue of the Ben Shahn Exhibition of October 10 through November 4, 1961. It was most kind of you to reply so promptly and most happy for me since I am working against the usual college deadlines. Unfortunately the list of works exhibited does not meet with my needs and so I must make a further request from you.

I am doing my thesis on the subject of social content in art and as you can imagine Mr. Shahn is used as an example. Both my other examples are paintings with direct or indirect connection to war. I was very happy to hear that Mr. Shahn's latest series was related also to war, atomic holocaust, etc. as it will make my thesis problem better to handle. However, before I can use these as examples I must see them, therefore I am anxious to obtain reproductions of some sort as inexpensively as possible. I am hoping that you can help me to find some reproductions and would be greatly appreciative if you could.

Thank you for your aid in this matter.

Yours truly,

Meg Chase
Meg Chase

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F

[REDACTED]

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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Dear Edith:

Your letter of November 13th mentions additional items that I had looked at on my visit to your gallery. At a meeting of our Acquisitions Committee on my return, they voted against requesting the Dove, the Kuniyoshi and the two O'Keeffes. Therefore, my original request in my letter of November 7th to you stands.

I will let you select the four drawings by O'Keeffe. Would it be possible for you to send me a photograph of the Dove Brick Barge with Landscape for our consideration. ?

I am so glad you found the little Dernuth, and hope that we can sell a Marin or two for you in the Dallas show that is coming up.

Yours sincerely,

Raymond T. Entenmann

Raymond T. Entenmann
Director

15 November, 1961
RTE:gsm

FAMOUS ARTISTS MAGAZINE

WESTPORT, CONNECTICUT

November 17, 1961

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

As you requested, enclosed please find your photograph of Ben Shahn's "Blind Botanist."

Again, thanks for your cooperation.

Sincerely,

Pauline Engel
Pauline Engel
Editor

PE:mde
Enclosure

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November 25, 1961

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✓
POL
and
Mrs. John S. Pillsbury
Pillsbury Building
Minneapolis, Minnesota

Dear Mrs. Pillsbury:

When I returned from an errand I found a message that you had called at the gallery with your daughter. I am so sorry to have missed you for the second time.

We have just received several additional paintings from O'Keeffe and I am very eager to have you see these together with some others that were not available during your first call. Thus I hope that when you are next in New York I will have the pleasure of seeing you and can take care of you personally. I look forward to your visit.

Sincerely yours,

BOH:ga

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 23, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I expect to be in New York on Monday and Tuesday, November 6th and 7th, and would like to drop in to say hello. I understand from Mr. Finley that there are a number of individual items which you have rounded up for the 20th century collection which the prospective donors wish to have acted on as gifts during the current year, and I would like to talk to you about them as well as the overall situation,

With best regards,

Sincerely yours,

H. W. Williams, Jr.
Director

HNW:CGS

agitation
Dan Dawling

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Sidney Kahr

25 East 86th Street, New York 28, N. Y.

Nov. 29, 1941

The Downtown Gallery, Inc.
32 East 57th St.
New York 22

Gentlemen:

I enclose my check in
the sum of \$15.00 payment
in full for the painting "Chasing
of the Chill" by Tseng Yu-ho.
Please hold the painting for
me until I phone you
delivering instructions at which
time you can send me a
receipt along with the painting.

Yours very truly

(Mrs Sidney) Marilyn M. Kahr

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- 11) No member shall, directly or indirectly, participate in inducing a breach of contract involving the relationship between any gallery and an artist.
- 12) No member shall ~~return~~ rent gallery space for the sale or exhibition of any works of art deemed by that member to be unworthy of the high standards of the galleries of this Association.
- 13) All Members shall stand by the genuineness of all works of art and articles sold by such members, and shall attempt to enlist the artist if involved ~~as~~ such artist has a relationship to the member, to cooperate in such effort.

The duty of members in this respect shall extend for the length of time undertaken by such member by private agreement with the purchaser, or if there is no express agreement, then this duty shall extend for the period of time require by law.

Please sign and return copy enclosed

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

Gill
THE MEMBERS' GALLERY
MEMBERS' ADVISORY COUNCIL

Date ~~November 28~~, 1961

MEMORANDUM OF AGREEMENT, between The Members' Gallery of the
Members' Advisory Council, Albright-Knox Art Gallery, and ~~Downtown Gallery~~
32 East 51st-NYC (name of Gallery or Artist).

Works of art chosen for the Members' Gallery are there for the purpose of being loaned to members of the Albright-Knox Art Gallery. Where such works are for sale, prices noted by cooperating galleries or artists should include ten percent (10%) for commission to the Members' Gallery, to cover handling, insurance and other expenses.

The Members' Gallery carries full insurance covering all works of art; however, works of art must be returned in good condition and, when requested, packed adequately. Any claims against the Members' Gallery must be made in writing within ten days after the work of art has been returned.

It is understood that all works of art are loaned to The Members' Gallery for a minimum of one season; however, on thirty days written notice, the Gallery will return such works.

Following works of art are loaned to The Members' Gallery under the above conditions:

<u>Date</u>	<u>Work of Art</u>	<u>Condition</u>	<u>Sale Price</u>
20A-62	Yasuo Kuinyoshi-Bearded Man	good	\$550.
21A-62	Arthur Dove - North Shore of Lake	good	400.
22A-62	Abraham Rattner - Prairie Sky #7	good	1900.
23A-62	Charles Demuth - Rothschild Lilies	good	850. 850.
24A-92	William Zorach - Mother & Child	good	850.
25A -92	Ben Shahn-Profiles	good	50.
25 A-1-62	" " - Look and Molecules #1	good	175.
26A-62	American Folk Art-Chimney Rooster	good	450.
27A-62	" " " -Steer Weather Vane	good	140.
28A-62	" " " -Silhouette Rooster	good	275.
29A-62	" " " -New York Rooster	good NB	575.
30A-62	" " " -Sliced Melons	good	375.
31A-62	" " " -Life Parker Jr- Portrait of a young Woman		225.

Mrs. Peter Knaul
(For The Members' Gallery)

(For the Gallery or Artist)

Telephone: TT5-0848
Cable Address: ALEGAL BUFFALO

NB- tail of N.Y. Rooster has been repaired
and piece is loose.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1961

Mr. Waldo Rasmussen, Associate Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Sir:

We have your letter of November 6th and that of November 15th, in which you request the loans of paintings for your projected circulating exhibition The Stieglitz Circle.

Your requests present us with a problem which is coming up with increasing frequency. We refer to the extremely long period of time for which the loans are requested.

Our policy in reference to loans is, and shall continue to be, a liberal one. It consists, in addition to frequent and continual loans of the nature of this one, of a program of exhibitions drawn from our collection and made available to educational institutions in roughly the Southern New England area.

While the loan of a few paintings does not ordinarily deplete our collection so as to seriously interfere with our activities, we do find ourselves handicapped by releasing paintings for periods of time which in some cases have exceeded two years.

As much as we favor the work of these artists being exhibited as widely as possible throughout the country, we feel that we must in fairness to ourselves limit the duration of loans which we make in the future, to periods of time considerably shorter than the twenty months called for in the present instance.

If you have any suggestions as to how this matter might be compromised and still suit your purposes we shall be glad to consider it further.

Sincerely yours,

WILLIAM H. LANE FOUNDATION

William H. Lane

WHL:JB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

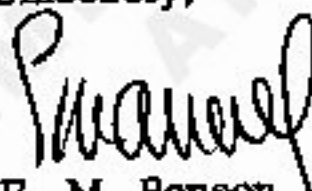
Sheeler

November 27, 1961

Dear Edith,

No doubt Henri Marceau has reached you about the Shaker material. I talked to him the day I received your letter. You were kind to think of us.

Sincerely,



E. M. Benson
Dean

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

November 21, 1961

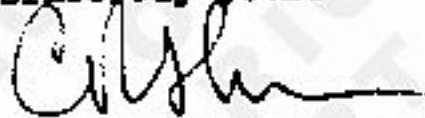
Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I hope that the Demuth CABARET INTERIOR has turned up by now at your gallery. We did not receive it although we were expecting it to follow the other paintings. Our receipt of October 4 lists those paintings that did arrive.

Looking through the mass of paper that accumulated around the exhibition, I see that this painting was listed on the form sent out from your gallery in yellow and, I guess, blue. I think I must have signed this and returned it as soon as I was sure that Budworth had delivered all the paintings I was expecting, without checking for discrepancies. I apologise if this has caused confusion.

Sincerely yours



Carolyn R. Shine
Registrar

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

November 22, 1961

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our anonymous donor who provides funds for museums to select works for their collections has been struck by the idea that it would be a very interesting record if he could have photographs of everything he has given away to date.

Accordingly we are trying to assemble 8 x 10 glossy prints for him. Can you supply us with one for the Tseng Yu-ho, *check ok by* ~~SOMEWHERE~~, 1959? In your bill to us, #8973, dated June 1, 1960, it is described as 4 panels, watercolor-collage. Your catalog number 14. It was selected by The Milwaukee Art Center, Edward H. Dwight, Director.

If you don't have prints can you suggest a source? Thank you.

Sincerely,

Robert H. Luck
Special Representative

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*Photo sent to JF
a. 7A*

*Not
Luther
590709-15*



MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 27, 1961

Mrs. Anne Flagg
Editorial Department
Harper & Brothers
49 East 33d Street
New York 16, New York

Dear Mrs. Flagg,

Before granting our permission to reproduce "Patio with Cloud" by Georgia O'Keeffe would you please discuss this matter with Mrs. Halpert at the Downtown Gallery in New York to see if Miss O'Keeffe is entitled to royalty, then please write me again.

Sincerely yours,

Edward H. Dwight

Edward H. Dwight
Director

EHD/tw

PL 5-370

November 24, 1961

Mr. Allen T. Schooner, Curator
The Contemporary Arts Center
Eden Park
Cincinnati 6, Ohio

Dear Mr. Schooner:

In going over our records we note that you are retaining two items on our consignment number 6860, February 18, 1960. These are two silkscreen prints by Ben Shahn entitled PLEIADES and MASK.

Since our supply of these prints is extremely low, would you be good enough to have these returned to us at your earliest convenience? Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

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Downtown? Art in America Show

EXHIBITION:

Date of examination: 12/30/61

TITLE OF PAINTING OR PRINT: Along the Susquehanna River

At: DAC

ARTIST: MILLER

By: C.G.

The following report is made by the examiner in front of the object:

SUPPORT:

canvas
wood
paper

paper board
preswood
other:

CONDITION OF SUPPORT:

cradled
hole
torn
other:

lined
brittle
creased

stained
foxed
mounted

draws
sagging
patched

2/ support edges
on frame

MEDIUM:

Oil

water-color

tempera

collage

mixt

crayon

pencil

ink

charcoal

litho

etching

woodcut

other:

GROUND, PAINT, SURFACE:

cleavage
smudged

buckling
grimy

powdered-off
blooming

flaking
stained

blistering
crackle

abraded
finger-printed

scratched

FRAMING:

securely framed

too ornate or delicate to travel

picture secured by nails

inadequate projection for travel
old frame stored at:

loose at miters
weak rabbet

rotted
scratched

GRAPH OF SHAPE AND CONDITION:

Glassed

Losses

Scratched

Dirty

X		X	
X		X	X

0

REJECTED

ACCEPTED

framing by:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

November 17, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is just a note to say that I thoroughly enjoyed my visit to the Downtown Gallery, and to thank you for being so very helpful in regard to our Shaker exhibition. I have written to Mr. Sheeler and am looking forward to hearing from him.

With the kindest regards, I am,

Very sincerely yours,

HENRY P. McILHENNY
Curator of Decorative Arts

Job

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 15, 1961

The Editor
The New York Times
229 West 43rd Street
New York, New York

Dear Sir:

I read with great interest the article by Marjorie Hunter which appeared in the November 4th issue of The New York Times.

In discussing the proposed project of helping preserve the treasures of the Nile River Valley in Egypt with other so-called members of the art world some of us wondered why thirty-one million dollars could be assigned to the cultural history of another land while no funds, or at the best a minor fraction, is allocated to our own visual arts.

In a country as vast as ours with the interest in the visual arts at the highest peak in history, we cannot boast of even one public institution supported by the Federal Government which gives a graphic account of our own cultural assets. Today there is no place in the United States where a complete cross-section may be seen despite the international recognition of American art.

We would very much welcome an explanation of this fact.
Thank you.

Sincerely yours,

ROH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CHASE MANHATTAN BANK



1 Chase Manhattan Plaza, New York 15, New York

November 20, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I apologize for not having let you know sooner our decision regarding the Ben Shahn and Tseng Yu-Ho paintings which you sent out to our Great Neck Branch.

The management of the bank has decided not to purchase any of these paintings and I have asked Miss Skeritt to call you to make whatever arrangements are necessary to have them returned to the gallery.

Yours sincerely,

Christopher Gerould
Christopher Gerould
Assistant Vice President
Public Relations Department

CG:kr

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November 30, 1961

Mr. and Mrs. David Solinger
33 East 70th Street
New York
New York

Dear Mr. and Mrs. Solinger:

On March 3, an extensive John Marin exhibition is scheduled to open at The Corcoran Gallery of Art. The exhibition is being arranged with the assistance of The Currier Gallery of Art, where it will be shown from May 9 through June 20. While selected examples of Marin's work in both watercolor and oil will be included, stress is being placed on the oils, especially those from the last decade of his life.

To give this exhibition the character we are eager to see it assume, we take the liberty of requesting the loan of your watercolor, Boat, Sky and Sea, Small Point, Maine. This fine work would make an important contribution toward a clearer and better understanding of Marin's notable achievement. I realize that we ask you to part with the picture for four months but may I say that we believe the exhibition will substantially further public knowledge of a major American figure. By being shown first in Washington, it will attract a large audience. Later, at the Currier many others will have an opportunity to see and appreciate the work of an artist who had many associations with upper New England.

If you agree to lend your picture, the details will be handled by the Registrar of the Corcoran. Such important matters as proper packing, insurance and transportation will be the concern of that museum. All costs in connection with delivery to Washington and return from the Currier will be carried by the participating institutions.

May I thank you for considering our request and I look forward to your reply.

Sincerely yours,

HARPER & BROTHERS

Publishers Since 1817



49 EAST 122ND ST., NEW YORK 10, N. Y.
MURRAY HILL 2-1900 • CABLE: HANDEMAN

November 22, 1961

Dear Mrs. Halpert:

I am writing for Katharine Kuh to ask your permission to use a black-and-white reproduction of Georgia O'Keeffe's "Gate of Adobe Church, 1929" in Mrs. Kuh's book TALKS WITH SEVENTEEN ARTISTS. Harper will publish it in this country, probably next spring. Proper credit will of course be given to the artist and to you.

Thank you for your help.

Sincerely,

(Mrs) Anne Flagg
Anne Flagg
Editorial Department

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

P.S. We have the photograph of the picture.

Pl. m. m.
r. k.
credit
cred. of Edith Gregor
Halpert

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7658

21 November 1961

Mrs. Edith B. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to ask if you will do us the great favor of serving on the jury of our 30th Maryland Artists Show. The jury will start judging after lunch at the Museum on Tuesday, February 13th and will continue through Wednesday, February 14, 1962.

The other two jurymen whom we are asking - chosen, as you were, by our Artists Committee representing our whole artists group - are George Rickey and Balcomb Greene.

We would like to reserve a room for you at the Stafford Hotel for the night of February 13th so that you would be comfortably accommodated before starting the final day at the Museum at 9:30 a.m.

We shall gladly take care of all hotel and traveling expenses and will present each juror with an honorarium of fifty dollars.

We would appreciate hearing from you as soon as possible since the artists' prospectus which includes the jurors names, needs to be sent to the printer very soon.

With every hope of hearing that we shall have the pleasure of welcoming you here for the jurying on February 13.

As ever,

Adelyn D. Breeskin
Adelyn D. Breeskin
Director

ADB:ea

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

DEPARTMENT OF FINE ARTS

November 20, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Sally and I are planning to give to the University this year our Kuniyoshi painting representing a sick child. It is approximately 12 x 15 inches and was done during his last period. I think we paid just under a thousand dollars for it, but it is undoubtedly worth more today. I do not want to establish an exorbitant price, but would like to declare it at a realistic, fair market value.

I would very much appreciate your advice.

Sincerely yours,

Henry R. Hope
Chairman

HRH:jj

"A Child"
12x15 900.-
1600

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November 27, 1961

Mrs. Daniel B. Davis, Executive Secretary
Art Lending Service
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mrs. Davis:

We note that you are retaining two items on our consignment to you, number 6083, November 16, 1960: Robert Osborn, PICADOR AND HORSE AND BULL; Arthur Dove, TELEGRAPH POLES.

Would you please return these to us, as a year has elapsed, and we will be glad to make substitutions.

Sincerely yours,

Oratia Snider
Secretary

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in accordance with the Rules of Procedure set forth below.

- 10) Members of the Association who are qualified may give opinions as to the history and authenticity of articles commonly sold in the art and antique field. Members of this Association shall make a reasonable charge for all valuations or appraisals in which money value is stated. The charge shall be commensurate with the time consumed and the professional services rendered. Appraisals or valuations shall be in writing and shall state whether such figures are for replacement, liquidation, or other values. Members shall act individually, and not on behalf of the Association in making valuations except where the purpose is for the Association to issue certificates of authenticity to customs officials in which case the Board of Directors must first authorize in writing such responsibility by the Association.

November 28, 1961

Mrs. Lucius D. Battle
The Woodward Foundation
1001 Fifteenth Street, N.W.
Washington 5, D. C.

Dear Mrs. Battle:

Thank you for your letter. I also want to tell you how much I enjoyed seeing you and Mrs. Woodward during your recent visit to the gallery.

We have just decided to have the Tseng Yu-Ho one-man exhibition early in January, and therefore I think it would be an excellent idea if you and Mrs. Woodward would make an actual decision about NUAGE and the other picture which you were also considering. It is very difficult for us to reserve a painting on exhibition and we would much prefer to have a definite decision from you before the paintings are placed on view, or if it is very important to have the painting in your possession earlier, we can omit it from the show to avoid any complications.

Won't you please let me know your wishes in the matter as we are planning to get the catalogue to the printer within the next week or so.

My best regards.

Sincerely yours,

EDH:gs

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apm

November 17, 1961

Mr. Abram Lerner, Curator
Joseph H. Hirschhorn Collection
11 East 68th Street
New York 21, New York

Dear Mr. Lerner:

At your request I am glad to give you current insurance valuations for the paintings listed below.

Abraham Rattner	THE BRIDE, 1944	oil	\$ 4,500
"	"	PROCESSION, 1944	oil 3,500
"	"	WINDOW COMPOSITION, 1952	oil 4,000
"	"	CHRIST AND TWO SOLDIERS, 1945	oil 3,500

Sincerely yours,

BNH:gc

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SP-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt shown on telegrams is LOCAL TIME at point of destination.

AHA363 SYB609 MA236

M LLQ232 NL PD AR TDM WAYZATA MINN 26

THE DOWN TOWN GALLERY

ATTN MR SWETZOFF 32 EAST 51 ST YK
HAVE DISCUSSED BEN SHAN WITH OUR MUSEUM DIRECTOR AND AM WILLING
TO OFFER TWELVE HUNDRED CASH FOR WATER COLOR TITLED "EVENTS
OR RENAISSANCE THE JEROME ROBBINS BALLET". IF INTERESTED PLEASE
WIRE ME WAYZATA MINNESOTA

MRS JOHN S PILLSBURY.

SHAN.

Nov 15 61 Gilbert Paris

Dear Edith: This time Virginia wanted to write you a long letter, but Holly came home from school sick---a kind of flu, I think, and she's in bed and only Virginia can comfort her. I am certain she'll be well in a day or so. Nothing too new or exciting. THE NEW AMBASSADORS has been bought by Longmans, Green Co. Ltd. for publication in London this April; also the English paperback rights have just been bought. In the USA the book does well, though of course it is evidently a bit too specialized for the average American who seems unable to identify with an American in Paris, even one as ingrained American as my hero. Meanwhile, I am exuberant about the extraordinary progress I've been making on my mammoth midwest saga---what amighty novel this one is going to be; I must say I've never been so really excited about any work. ~~xxx~~ And even now the publishers are pushing me to hurry it along. The winter drizzle now dampens beautiful Paris, and I am working very hard, even forsaking my favorite cafes---though not too much. The Paris Biennale was very poor, the Americans represented very poor also. The whole show had too ~~may~~ much, as most Paris exhibitions have. They are still twenty years behind New York---and even admitting it at last. Incidentally, my acquaintance, Gerard Singer, won first prize at the show. We are now going to see some of the classic French theatre, because Virginia is studying Moliere, Racine etc at school and must be up on these matters.

Well, we must also tell you about the Julien Levys who've been here all this time. We can tell you in confidence (really confidential) that the Levys, who enjoyed free room and board with us on the Riviera, turned out to be real bores in Paris, and Virginia is scarcely speaking to Jean Levy---Jean, despite her seemingly innocent midwest ways, has been doing nothing except trying to maneuver Julien into renting and buying apartments here, and is really quite a little machavelli in her own right. In the course of things, the Levy's have continued to battle in public, frightful fights. Virginia cannot stand this and has said so to Jean, but Jean insists on dragging in friends into these battles. She further enrages Julien by telling him he is passe, and why doesn't Dortha and Max Ernst invite them to their elegant parties? Jean for some stupid reason seems to be a climber and wants to make the high echelon of intellectual Parisian society. Julien cries out that she is too gauche and middle west and pulls him down with his intellectual chums in ~~Paris~~ Paris. It's been a real drag, really, and all our ~~mutual~~ mutual friends here are equally disgusted. However, there is not sufficient space to go into all the contretemps that have taken place between the Levys and anyone else who happened unfortunately to be with them. Now, as we know, old Julien is no saint, and he is patently working his own little evil ways. But Jean keeps on one theme: put the property in my name because when you die I won't be a poor widow. As you might suspect, this kind of talk does not endear her to her husband, nor to her friends. Julian, at Jean's insistence, made an offer on an apartment here, but the deal has more or less fallen through---this, I believe, is not accidental, but Julian's subtle workmanship to deceive her. Actually it's all been as hilarious as it is irritating. But between Julien the self-admitted intellectual snob, and Jean, the aspiring one, we have had our fill---and you know we've always been very charitable about friends. So much for Mr and Mrs Levy and I hope to Christ they stay in Bridgewater.

Thank you so much for the Shahn catalogue and news. How exciting it must have been, how we missed not being there---and how, above all, we continue to feel the great void in our lives with you absent for so long. When do you go to Honolulu? Write soon. We all send our love. Ever:

gil-

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November 20, 1961

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

To make up for my earlier transgressions I am working far into the night so that I can select the drawings, graphics, and paintings you asked for to be shown in the December Collector's Exhibition. I will of course do the best I can to find hot numbers for this occasion. Incidentally you did not mention a specific packer, and unless I hear to the contrary Budworth will take care of the entire shipment. Also as soon as you receive our consignment form will you please add these items to your insurance and let me know accordingly?

The mention of insurance calls to mind the fact that the Dove collage matter is still dormant. For your information I sent a copy of a letter addressed to Mr. Mallors of Albert R. Lee & Co. to the attention of Miss Eva Ingersoll Catling. The date was October 23rd. The last I heard from Mallors was in the form of a personal visit on September 25th when he examined the picture minutely and agreed that it was no longer the collage created by Arthur Dove. Now suppose you try to exert some pressure as you suggested in your letter of November 14th.

Again I deeply regret that I saw so little of you and hope that on your next visit we can really get together and have some fun. My best regards.

Sincerely yours,

RHT:gs

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
November 23, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

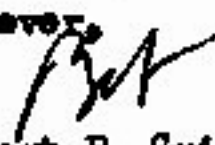
I haven't answered your two letters because I am just New Englandish enough to want to combine everything into one package. In other words, I was waiting the arrival of the prints, which I asked to have airmailed out to me in September (1) so that I could sweeten my words with a bill. As yet, no prints. Could you check and ask to have them come as soon as possible so that all will be sure to be included in this year's accounting?

I sat down hard on the Contemporary Arts Center thing, and the contract period will be only for the duration of the one-man shows in the new gallery, with no other tieups. There was unanimous agreement, although I think the "director" was disappointed. However, I am convinced that she is trying to do her best, and she is cooperative. The Board was delighted to know that you would be willing to meet with them (i.e. the Board of the Center) and give them the good word.

No doubt I'll see you soon in N.Y. as a prelude to your return visit here.

Hurriedly but affectionately.

As ever,


Robert P. Griffing, Jr.,
Director.

RPG:ay

MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

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Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

November 30, 1961

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your letter about our Athena Veletria. I shall await word from the bankers and see what can be done. They certainly seem to be innocents in the woods about current art prices, or they want to give that appearance. I agree that a rental scheme would be a very difficult business and start all kinds of unfortunate precedents. I'm against it in principle.

The Rembrandt business is sickening. The example which it sets for endowed funds to be so used is, I think, indefensible. A private buyer, with plenty of loose cash, is another story. And, as you say, with insufficient and lowly paid guards the Metropolitan's public relations posture is terrible. And further, to have Cleveland and the Met bidding each other up, as I have heard, after the picture reached \$1,800,000 is madness and stupidity in equal measure.

All this aside, thank you again for your work with the bankers on our behalf. I hope something comes of it.

Affectionately,



Andrew C. Ritchie

ACR:nt

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November 21, 1961

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

I am enclosing a copy of a letter addressed to Raymond
Entenmann. This is self-explanatory.

The list I sent you originally included many additional
Texas collectors, but I have no idea whether any Marins
other than those itemised in the Fort Worth Art Center
list which concentrates exclusively on home town material
had been invited for your show. Will you please enlighten
me and let me know how many paintings you will require from
us, and I can assure you that we will take care of the mat-
ter pronto. Meanwhile I won't rest in peace until I hear
from you. Best regards.

Sincerely yours,

EGH:gs

P.S. Do you want photographs for the catalogue or publicity?
Do let me know at once, please.
enclosure

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

P02 *MA*

November 20, 1961

Mr. Samuel Rosen, D. O.
Northwest General Hospital
8741 West Chicago
Detroit 4, Michigan

Dear Dr. Rosen:

Thank you for your letter.

We did not issue a catalogue of the Dove exhibition. The enclosed was the only announcement we mailed.

However I can tell you what this exhibition comprises. The artist's widow recently cleared out her attic and found a package of charcoal drawings measuring $17\frac{1}{2} \times 20\frac{1}{2}$ " all dating back to the period of 1911 to 1917. As far as we know these have never been shown. Thus not only are they a "news" feature, but represent a most important phase of his work closely related in character to the famed pastels of that period, none of which are now available. In addition there were some miniature drawings and watercolors relating to much later paintings and we have two of these groups mounted in series hung with the final paintings to illustrate the evolution of a painting.

The drawings are priced at \$2000 and \$2,500. The miniatures will be sold only with the painting as we want to retain the unity of this important exploration of a form preceding the ultimate statement.

I hope you plan to be in New York in the near future to see this rather unique exhibition which we have not publicized but are treating as an intimate preview.

Sincerely yours,

EOH:gs

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November 27, 1961

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Mrs. Frederick S. Seacrest
1230 Crestdale Road
Lincoln 10, Nebraska

Dear Mrs. Seacrest:

In the hope that you plan to be in New York during the week of December 4th I am writing to advise you that our 36th annual Christmas Exhibition will open on that date and will continue for three weeks. In this exhibition we will have some superb watercolors by Arthur Dove, ranging in price from about \$350 to \$500. While small in dimension, each of these paintings makes a complete statement - as complete as any of his larger and more impressive oils. In any event I hope that you plan to be here in the near future when I can show you a small cross-section for your consideration.

I look forward to your visit.

Sincerely yours,

RH:gs

6. All matters of arbitration shall be submitted in writing to the Board of Directors of the Association, who will cause a Board of Arbitration to be appointed, consisting of three persons, selected on the basis of qualifications and expertness with reference to the matters in controversy. They shall be appointed in the following manner, to wit: One by the Board of Directors and one by each of the parties. The Arbitrators must be members of the organization. If within ten (10) days from the date of submission of the controversy to the Board of Directors all of the members of the Board of Arbitration shall not have been appointed, the Board of Directors may proceed to fill the vacancies. The Board of Arbitration shall organize and elect a chairman and secretary and proceed to give a fair and impartial trial upon due notice to the parties, and shall render a just award upon the issues by a majority vote. The judgment and finding of the Board of Arbitration shall be filed with the Board of Directors. Either party may appeal to the Board of Directors within ten (10) days from the award and findings, or any part thereof, who shall thereupon review the same and shall have the power to reverse, modify or affirm. Any member of the Board of Directors and any member of a Board of Arbitration who shall have any financial interest in the controversy or any adverse interest against either of the parties shall be deemed disqualified from acting.

7. All awards and orders of the Board of Directors upon matters of arbitration shall be in writing and shall require the approval of not less than two-thirds of all the directors and shall be filed with the Secretary of the org Association.

Prof. Dr. Otto Schneid
931 Clay Avenue, SCRANTON, PA.
Phone: DI 6-6346

Nov. 28, 1961

Downtown Gallery,

New York

Dear Sirs,

I hope you still possess copies of the Max Weber monography
you published 1930. I would be very grateful to you if you would
send me one, collected or with the bill enclosed. I quote it in
a publication.

I have the pleasure to enclose a little information
about myself.

With best thanks sincerely

Otto Schneid

Otto Schneid

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NEEDONORA LIMITED



PUBLISHERS

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社

No. 4, Yamanote, Chiyoda-ku, Tokyo, Japan

Telephone: Kanto 55-9811-5

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The Downtown Gallery
32 East 51st Street
New York, USA

November 29, 1961

Attn: Mrs. Halpert

Dear Mrs. Halpert:

We, publishers of "Masterpieces of Fine arts" in series, are now planning to produce a volume on the art of Mr. Ben Shahn, with whom we have just signed a contract and who kindly let us know about his latest exhibition concerned with Japan and suggested us to write to you for some written material about it.

We would appreciate it very much if you should be good enough to send us something written on Mr. Ben Shahn so that we may do a better editing of a volume on his art.

Thanking you in advance for your kind cooperation, we are,

Yours very truly,

Kan Miyao
(Mr.) Kan Miyao

Foreign Affairs Section

[illegible]

250 POST STREET • SAN FRANCISCO, 8 • CALIFORNIA • YUKON 2-1616

Gentlemen:

Pl. mtr

11/22/61

It is my understanding you specialize in American artists.

I am particularly interested in acquiring an original print or drawing in the figurative vein like the late John Carroll. I would also consider a watercolor or oil, if not prohibitive in price.

Can you help me? — No —

Thank you in advance. We do

Sincerely, ^{not} handle

Robert A. Cash

425 Pennsylvania Ave.
Winston-Salem, N.C.

November 29, 1961

Mr. Stuart Davis
15 West 67th Street
New York, New York

Dear Mr. Davis:

Edith Halpert has suggested that we send you the enclosed copy of the catalog for the recent exhibition at Amherst College.

Best personal regards in which Dorothy joins.

Sincerely,

James S. Schrum

JSS:rd

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Miss Meg Chase
Browning Hall
Scripps College
Claremont, California

November 27, 1961

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Snider:

Thank you so much for your letter.

I was pleased to find that I could obtain the reproductions in the form of 8x10" glossy photographs, however I do have the problem of all students i.e. lack of money. Since I had planned to spend at the most \$10.00 for reproductions, and the total amount of the twenty pictures would be \$25.00, I wondered if you could possibly give me some special price if I were to buy the total series. In the event that this is impossible could you send me the entire series so that I may chose from among them, the pictures that best suit my thesis. I would then return those which I could not afford.

I have enclosed a check for \$10.00 as a payment towards the reproductions. I sincerely hope that we can work out some way that I can obtain all the reproductions as they would be invaluable to me in my study of Mr. Shahn.

Sincerely yours,

Meg Chase
Meg Chase

8 photos sent 12/15/61
go

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THIS SIDE OF CARD IS FOR ADDRESS

Mr. Edith Halpert.
The Downtown Gallery
37 East 51st St.
New York - 22 - N.Y.

THE CHASE MANHATTAN BANK

1 Chase Manhattan Plaza, New York 15, New York

November 28, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I was out of the Bank last week and have only just received your letter of November 22.

We certainly owe you a profound apology for the handling of almost everything to do with the paintings at our Great Neck branch. I can only plead a temporary state of confusion that resulted from the almost simultaneous departure of the two men responsible for administering the Bank's art program.

You will receive payment for repair of the damaged paintings without delay, and I hope you will accept my assurance that any future dealings with your gallery will be more satisfactory.

Yours sincerely,

Christopher Gerould
Christopher Gerould
Assistant Vice President

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

November 29, 1961

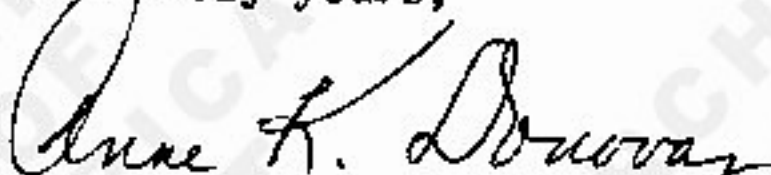
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed copy of letter tells the story. The three paintings are presently hanging in our gallery awaiting the selection to be made by the Friends of Art. As indicated, the claim against the Express Company has been filed and nothing further, I believe, can be done until next week when we know the outcome of the Friends of Art voting. The next step in the claim procedure is to give an estimate of the cost of repair and this can be done, if and when the paintings are returned to you.

We are indeed sorry that this occurred and hope all will right itself. Best wishes,

Sincerely yours,



Mrs. Laurence V. Donovan
Administrative Assistant

AD/mg

Encl.

AFR

November 28, 1961

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Mrs. Florence Maine
U.S. Route 7
Norwalk-Danbury Road
Ridgefield, Connecticut

Dear Mrs. Maine:

Thank you so much for delivering the Shaker rocker to me. At your convenience will you please send me a bill for the repair and the delivery charges?

As you may or may not have noticed, I have not been as active as formerly in the Folk Art field, but have quietly added several outstanding examples and plan to have a large exhibition some time in the near future. Thus if you have any special items you would like to refer to me I shall be very glad to consider them as I did in the past. For some reason or other the White Plains exhibitions opened consistently on the days when I was away from the city, but I hope to reactivate the department in the near future - and hope to see you again soon.

Sincerely yours,

EJH:gs

November 18, 1961

French & Company, Inc.
Attention: Mr. Robert Sassals, Jr.
978 Madison Avenue
New York, New York

Gentlemen:

Would you be good enough to send Mrs. Halpert a copy of
your publication "Taxes and Art"?

Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

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purchaser is living, it can be assumed that the information
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November 24, 1961

Mr. Donald F. Morris, Director
Park Gallery
26090 Livernois
Detroit 21, Michigan

Dear Mr. Morris:

In going over our consignments we find that you have under
consignment number 6408, June 28, 1961, one drawing by Ben
Shahn entitled STEVENSON, and one silkscreen by the same
artist entitled THE POST.

Will you be good enough to return these to us at your ear-
liest convenience? Thank you.

Sincerely yours,

Gratia Snider
Secretary

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MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 8, TEXAS

22 November 1961

Dear Edith,

I am delighted to enclose the missing forms on our O'Keeffe and the museum's Max Weber. Our files on them unexpectedly turned up, and I presume that we are now in good odor. I hope you will return the Weber one to us ultimately.

Also, let me thank you most warmly for the Orozco photograph which will be invaluable to us.

Again, many thanks and all best regards.

Sincerely,


John Palmer Leeper
Director

Mme. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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November 15, 1961

Miss Margaret M. Watherston
336 East 55th Street
New York 22, New York

Dear Miss Watherston:

Will you please advise me whether you have had word from Mr. Raymond Entenmann of the Fort Worth Art Center in connection with the Weber, as I signed a receipt for the painting?

Many thanks for your attention.

Sincerely yours,

EGH:gs

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November 21, 1961

Mr. Laron B. Munson
Munson Gallery
275 Orange Street
New Haven 10, Conn.

Dear Mr. Munson:

Would you be good enough to please send Mrs. Halpert the clipping from the local Sunday paper about her contribution to the Coreoran Gallery which you mentioned in your letter to her.

Thank you.

Sincerely yours,

Irene Graber

November 28, 1961

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American Federation of Arts
41 East 65th Street
New York 21, New York

Gentlemen:

Will you kindly send the following, with bill, to Mrs. Edith Halpert?

ten (10) copies "Abraham Rattner" by Frank Getlein
• \$1.50

Thank you.

Sincerely yours,

Gratia Snider
Secretary

109 New Pond Parade
West End Road
Rushlip
Middlesex.
England.

Downtown Gallery
New York
U.S.A.

28th November 61.

Dear Sirs,

I am an art student
studying commercial design at
Kingston College of Art in England,
having just gained the National
Diploma of Design.

I am doing a survey on
Ben Shan and am wondering
if you could let me have some
information and examples of his
work.

I should be very pleased if
you could assist me in this way.

Yours faithfully

Roger Harris

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 15, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you for sending me the folder of reproductions related to the Civil War. After the opening of our show on Friday night, I am afraid my interest in the Civil War is going to diminish to the vanishing point. However, I appreciate your thought and will await the arrival of the package with interest. I assume that there are no "strings attached" and that I won't have to return the material to the artist.

With cordial regards,

Sincerely yours,



Director

HNW:cgs

November 30, 1961

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley:

These are the 1963 figures on paintings by Stuart Davis listed in detail.

STEELE, 1956	oil	40x52 1/2"	\$ 15,000
THE OUTSIDE, 1955	oil	18x14"	3,000
(PARK ROW, 1953	gouache	8 1/2 x 6 1/2"	600
STUDY FOR PORTRAIT #3, 1958	oil	16x12"	2,800

10/55 1100.-

11/58

11/58 1500.-

Sincerely yours,

Appraisal by Edith G. Halpert

EOH:gs

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November 27, 1961

Mrs. Carol Cutler
4, Rue de la Renaissance
Paris VIII, France

Dear Carol:

Although I did not respond promptly I do want to tell you how delighted I was to receive your letter and moreover the very kind statements you made.

The ultimate installation of the collection plus a number of superb gifts that have been offered by collectors subsequently will be the culmination of a dream I have had for many many years of seeing a truly national gallery, and in the most appropriate place, the national capital. When I witness such events as the Erickson sale and see the many millions expended in one night for several paintings which are not truly essential to the thirty Rembrandts already in the Metropolitan Museum collection, the Fragonard, etc., I sometimes feel that I misled the Russians by my constant insistence on the fact that American art is the art for the people.

Apropos of Russia I still remember with great pleasure not only your kindness to me during my stay, but also the one good meal I enjoyed that summer.

I do hope that you will be visiting New York in the near future and that I will have the pleasure of seeing you and Bernard. My very best regards.

Sincerely yours,

EOH:gs

November 16, 1961

Miss Terecia B. Porter
P.O. Box 405
Hazard, Kentucky

Dear Miss Porter:

We have received your letter and are glad to help you as much as we can with information for your paper on Georgia O'Keeffe.

I enclose a copy of our biographical notes on this artist, but we do not have reproductions of her work at this gallery. I suggest that you write the following for an illustrated catalogue of their recent O'Keeffe exhibition (1961) which contains a foreword by the Director and numerous black and white reproductions.

Worcester Art Museum
55 Salisbury Street
Worcester, Mass.

The Whitney Museum has at least one color reproduction, and you might write to them:

The Whitney Museum of American Art
22 West 54th Street
New York, N. Y.

Sincerely yours,

Gratia Snider
Secretary

enclosure

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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

November 25, 1961

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

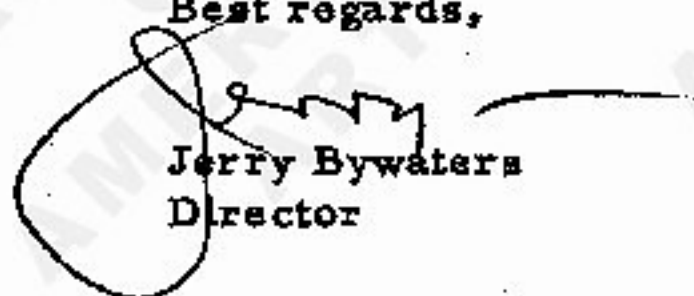
I have your letter with a copy of your letter to Raymond Entenmann about the Marin paintings.

Raymond's exhibit will only be the ones owned locally in Fort Worth. As far as I know he never did intend doing more than this for his exhibit. However, as I told you in New York we want to borrow a show of the Fort Worth items which Raymond will have and have for our exhibition additional ones from this area as well as from you.

I believe we can get most of the ones outside of Fort Worth which you have listed. In addition to those numbering anywhere from six to ten, I would like to have about ten examples from you to round out the exhibition. I would like to have also at least three or four photographs of some of the ones you will be sending so that we can use them for publicity purposes.

As you remember, the dates on this exhibition are January 14 through February 11.

Best regards,


Jerry Bywaters
Director

JB:css

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November 18, 1960

Mr. W. Sandberg
Director of the Municipal Museums
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Holland

Dear Mr. Sandberg:

You note that I substituted Mr. for Dr. but I still consider you a very learned man and a modest one as most of our people get very indignant if we ignore their degrees.

Virginia Field of the A.F.A. sent me a copy of her letter sent to you on November 9th. This letter is self-explanatory and it seems that all the arrangements we make will have to be between us. O'Keeffe is still traveling throughout the Orient but we expect her back in the new Democratic U.S.A. before the end of this month. I know she will make no contribution toward the expense of an exhibition and as a matter of fact, I am not certain that she will agree to the loan of her collection of watercolors.

I believe I mentioned that it would be advisable to write to her directly as an official invitation might be more conducive toward an affirmative reply. If you can put in some schmaltz in your letter as to her position as pioneer, it would help. I'm sure that I don't have to tell you how to approach an artist. The letter should be addressed in care of the Gallery and it would be nice to have a carbon copy so that I can follow through. I would suggest also that you write directly to the Museum of Modern Art and to the Brooklyn Museum. The new director of the latter is Thomas S. Buechner. The titles of the watercolors owned by these institutions are listed below together with two others which might be of great interest.

Brooklyn Museum: "BLUE NO. I", 1916
"BLUE NO. II", 1916
"BLUE NO. III", 1916
"BLUE NO. IV", 1916

Museum of Modern Art: "EVENING STAR NO. III", 1917

Collection of Mr. Irvin Brown, 1500 Carroll Street, Brooklyn, N.Y.
"RED AND BLUE # 1", 1916

Collection of Mr. Arthur Emil, 47 East 88th St., N.Y.C., N.Y.:
"BLUE, GREEN AND RED", 1916

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CLIFFORD EVANS

7 PETER COOPER ROAD
NEW YORK 10, N. Y.

November 22, 1961

Mrs. Edith Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert,

I am about to produce several films based upon American painters and I would like to start with Stuart Davis and Ben Shahn. Each would be the subject of a separate film, and each film would be in color, with original music by an American composer, and would include the narrative voice of the Artist.

In each instance, I would spend approximately one day recording an interview I shall conduct with the Artist. At a subsequent date, I would require approximately five days of film shooting of the Artist in his normal activities in his studio.

The Artist would receive \$500, to be paid one week before the day of the recorded interview.

In addition, the Artist receives two and one-half percent (2½%) of all monies received by me from the making of the film until such time that I recoup all monies expended in connection with it. Thereafter, the Artist receives five percent (5%) of all monies received by me in connection with the exploitation of the film.

In each instance, the Artist receives monies from any and all income-producing sources resulting from the making of the film--including the longer and shorter versions of the film, usage in movie-houses, on television, tapes, recordings, etc.

There will, of course, be regular accountings, at which time the Artist will receive monies due him.

It also will necessary for the Artist to agree he will not make any competing film or recordings for a period of approximately five years.

All this, however, will be included in detail in a formal contract which my attorneys are prepared to draw up, as soon as I hear from you.

I look forward to an early meeting.

Sincerely,

Clifford Evans

Price to publishing information: regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

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 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 published is accurate.

November 15, 1961

The Downtown Gallery
 32 East 51st Street
 New York 22, New York

Gentlemen:

I am an art major at Randolph-Macon Women's College, Lynchburg,
 Virginia, and writing my senior paper on "art" versus illustra-
 tion in paintings of war. I would very much like to include the
 Ben Shahn painting of the Lucky Dragon that was exhibited in the
 October show in your gallery as the logical conclusion of this
 paper. I was unable, however, to be in New York at the time of
 the show; and would, therefore, appreciate any information or
 help you might give me as to whether this painting has been sold
 or if a reproduction has been made of it. Is there possibly any
 way in which I might obtain a print of the photograph in your file?
 I am willing to pay for any costs entailed in obtaining a print of
 the Lucky Dragon painting and will be most grateful for any other
 aid you may give me.

Sincerely,

Debbie Embry

Debbie Embry
 181 East
 Randolph-Macon Women's College
 Lynchburg, Virginia

November 20, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Warren M. Robbins
Bureau of Educational and Cultural Affairs
Department of State
Washington 25, D. C.

Dear Warren:

Bartlett Hayes was here, made his selection, and now I am free to get going on the Coombs selection.

Tentatively I am free to lend the following since the majority comprise those chosen for the Corcoran and therefore available for a period of several months until a final survey will be made by the entire committee. I am listing the names of the artists, and it might be a good idea if you could come by to see the photographs before I make up the final list. In several cases there are two or three examples from which to choose.

The artists are:

Davis	Kinigstein	Shahn
Dickinson	Kuniyoshi	Sheeler
Doi	Lawrence	Stasack
Bove	Marin (3)	Tobey
Feininger	O'Keeffe (2)	Tseng Yu-Ho
Giaglielmi	Osborn	Weber (2)
Hartley	Price	Zerbe

As soon as I hear from you regarding your wishes I will write to Secretary Coombs following the form you sent me.

And so cheerio.

Sincerely yours,

KH:gs

Miss Emily Ganner

pg 2

November 25, 1961

November 25, 1961

tioned, together with the excellent statistics which appeared in the November issue of Fortune lauding the U.S.A. for its cultural progress. The latter handles the situation in a positive and wholesome manner, but makes little reference to the new trend to which I object so vehemently.

Again, thanks for your very charming note.

Sincerely yours,

Miss Emily Ganner
243 East 45th Street
New York, New York

Dear Emily:

I was very much touched on receiving your note.

Enclosure
EKG:gs

I should well understand your need to dash off with all the exhibitions you have to cover and thought nothing more of it.

Perhaps one of these days I can invite you to spend a few evening hours with me to discuss the situation I brought up at the time. I am referring to the rash of articles which have recently appeared in such magazines as Cosmopolitan, Cue, Saturday Evening Post, Time, and others, as well as the two recent books - one entitled "Art as Investment" by Richard H. Nash and the other "The Strange Life of Objects" by Maurice Rheims, a section of which is also dedicated to the same theme.

As the chief barrier for artists in art it seems to me that you would be the logical and ideal person to do something about the situation which is becoming a menace and will discourage in no time at all the younger and less loaded collectors from carrying on the noble work performed during the past decade especially in supporting the more creative artists by purchasing "what they like". It will also eliminate all the museums with limited funds. I am making an issue of this in connection with our forthcoming show - the 35th annual Christmas exhibition - and am now enclosing a rough draft which will be worked into the publicity release. In- cidentally several of the active American collectors have warned me that I would be thrown out of business if I continued my yapping about this publicly, but I can always depend on the social security income which should be forthcoming in not too many years.

If you are interested I have a file of the articles and books men-

(more) 2-000

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Staff Meeting, Nov. 17, 1961

Notes

Print and Drawing Room downstairs - John Marin to be manager

Equipment for downstairs will be looked into, such as fabric shades, stacking easels, an accordion door to close off back room for showing. Also special matting for drawings (Wallace), and a sign outside back room. A separate stock book will be made for this section.

Filing

Important to make space downstairs. Items in EGH collection can now be returned to warehouse. Some Shahns can be returned. Cardboards-- use thin between pictures with glass, heavy for oils. Pictures with no extension of frame are problem. EGH will speak with Tseng Yu-Ho.

Awning

A canvas awning for front entrance will be looked into and purchased immediately.

Shipping

Nesterman will be used regularly, except for trips to Budworth. So far he has been instructed to phone every other day. Art Cart (Bill Wallace) can also be used. Flying Tiger has a "slow freight" - cheaper.

Time Savers

Information - we know nothing. Continue referral to Art Information Svcs.

Photographs - order by postcard (4¢). Give mark up information to outside people ahead of time.

Form letter for museums - esp. new ones, or new directors, specifying procedure and information required for exhibitions out.

Chart - two charts, for short and long term exhibitions.

Zorach stock sheets - separate by medium and under that subject.

Routine

GS will type up procedure for consignment forms, bills, receipts, daybook. Also shipping & insurance - truckers, Ray Express, parcel post.

Lunch Hours

HS and JM will stagger theirs to best of ability.
GS and IG stagger between 12:30 and 2:30.
Bill - 12:00.

Days Off

HS - Monday
JM - Every other Tuesday
GS - 1
IG - Thursday
BH - Wednesday PM

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November 23rd 1961

Dear Helen:

I cannot tell you how deeply I feel about your genuine concern. This I consider a precious plus in my life, believe me, and have always been conscious how much I needed to "bask in your warmth", if you will pardon the cliché.

Of course, I realize how difficult it must be to understand my recent reluctance to be with groups of people other than possibly two or three of my closest friends - unless it is a routine business engagement when I function completely in reflex. I need to be alone - not to brood - but to follow my own therapy pattern of working on something that requires undivided attention without pressure or interruption. Today I am enjoying a sense of gratification in having completed the selection of the Xmas exhibition, and another exhibition I promised to the Des Moines Art Center. Peacefully reclining on the sofa, all I had to do was to refer to the stock books and note the names and titles on a pad for final typing by Miss S. tomorrow. I also revised for the printer our annual announcement, and have just about completed the publicity release which looks excellent to me and will be ready later this evening for final typing.

The fact that I sent no release to the press about the really wonderful Dove show has depressed me no end. I don't want to repeat the experience as it is unfair to the artist dead or alive. For the first time in our very friendly relationship, Bill Dove gently complained about the absence of a single notice. I had to confess my fault. I hope that today will reestablish my old pattern of responsibility.

No doubt I can't fight my problem alone. Perhaps I need psychiatric help, but I decided to keep going as best I can until my trip to Honolulu where the magic of the place for me, the complete relaxation I have never experienced elsewhere will ^{the} decide/future course of action. I will certainly face facts and get the necessary attention. Above all, I hate to be such a bore to my friends.

Please forgive me for today -- and my most profound thanks for your very dear friendship. Love.

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- 14) Members shall exert reasonable and lawful efforts to persuade artists to make available a maximum number of high quality work for public sale through galleries so that the general public will receive maximum expert and professional protection.

MILWAUKEE ART CENTER, INC.
750 N. LINCOLN MEMORIAL DR.
MILWAUKEE 2, WISCONSIN

November 29, 1961

Mr. C. W. Johnson, Secretary
W.S. Budworth & Son, Inc.
424 West 52nd Street
New York 19, New York

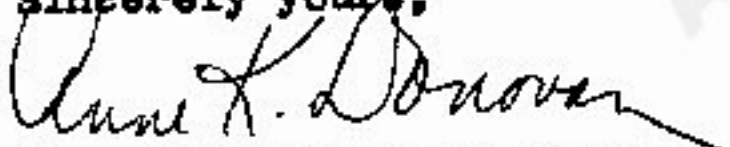
Dear Mr. Johnson:

Last Wednesday the Air Express shipment arrived containing the three paintings from The Downtown Gallery. Upon opening the crate we were amazed to find what had happened. The brace had been torn loose. The Marin and Davis were moved out of position and the canvas of the Rattner was torn ^{away} from the frame and had moved diagonally in the crate. Our photographer was here at the time and we had slides made of the interior of the crate as it looked upon opening, as well as the position of the Rattner after removing the Marin and Davis. No damage occurred to the Marin or Davis but the Rattner lost a small chip in the center of the canvas and another half inch circular chip on the bottom of the canvas six inches in from the left-hand side.

We immediately called the Railway Express Agency to file the claim. Enclosed is a copy of the inspector's report. There seems to be little damage to the crate and only upon close inspection did we find a chip out of one corner of the crate which indicated the possibility of having been dropped. We found the three screws which held the canvas to the frame in the crate.

You may wish to check with your local express agency to determine what might have happened. A copy of this letter is being sent to Mrs. Halpert, who no doubt will advise us on what steps to take regarding the canvas. I believe this is our first problem crate in a long, long time and I am happy the damage is as slight as it is.

Sincerely yours,



Mrs. Laurence V. Donovan
Administrative Assistant

AD/mg

Encl.

cc: Mrs. Edith Halpert, The Downtown Gallery

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CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 18, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

November 21, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing Carnegie Institute Check No. 6782 dated November 14, 1961, payable to the Downtown Gallery for \$765.00. This represents payment for the Isami Doi painting "Sutra Intonation" which was purchased from the 1961 Pittsburgh International by Mrs. Moselle Meals of Cleveland, Ohio. The list price is \$850.00, and deducting our 10% handling fee, the net proceeds are \$765.00.

Sincerely yours,

Emily Roberts

Executive Secretary

Enclosure

Jul 81
11/24/61
#9526
OK
with bill of
net. letter

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 21, 1960

Mr. Michael Szyers
Route 4
Athens, Ohio

Dear Mr. Szyers:

I'm sorry that I am so late in acknowledging the receipt of your paintings and letter. Perhaps because the procedure was rather unusual and more so because I have been extremely occupied in the Gallery, I failed to write you sooner. Also, I have maintained the firm policy, as the director of a sales gallery rather than a museum, of avoiding the role of an art critic. I believe very strongly that an artist must rely entirely on his own point of view which should never be interfered by comments from others with the exception, of course, of the routine criticism which appears in publications when his paintings appear in exhibitions. Thus you will have to forgive me if I make no comment.

While in the past, we occasionally added artists to our list, we decided several years ago to limit our roster to the artists whose names are printed below. There are over 300 galleries in New York alone and I'm sure that there will be no problem for you to obtain a hearing elsewhere.

Sincerely,

EGH:mc

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November 20, 1961

Miss Sara Mase
116 Meverly Place
New York 21, New York

Dear Miss Mase:

I have carefully checked the list of lithographs by Yasuo Kuniyoshi and am now submitting the current market value.

Lithographs:

BATHER ON A ROCK (ISLAND OF HAPPINESS). 1924	\$150.
LITTLE JOE (FARM BOY). 1924	90.
STILL LIFE (PEACHES AND GRAPES). 1927.	100.
SQUASH. 1927.	85.
DANCING. 1928.	150.
NUDE AT DOOR. 1928.	85.
GIRL PUTTING ON A CHEMISE. 1928.	100.
GRAPES IN BOWL AND CAKES. 1928.	80.
AERIALIST. 1930.	100.
GRAPES, PEARS AND CIGARS (FRUIT AND TWO CIGARS). 1931.	100.
THE SNOWMAN. 1932.	85.

Sincerely,

BOM/1g

F
November 27, 1961

Mr. Eugene Thaw
The New Gallery, Inc.
50 East 78th Street
New York 21, New York

Dear Gene:

If you have not succeeded in disposing of the Renoir
watercolor which you borrowed in June, would you be
good enough to return it to me?

Many thanks for your cooperation - and best regards.

Sincerely yours,

BOM:ga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

Page 2

THE MEMBERS' GALLERY
MEMBERS' ADVISORY COUNCIL

Date _____

MEMORANDUM OF AGREEMENT, between The Members' Gallery of the
Members' Advisory Council, Albright-Knox Art Gallery, and DOWNTOWN GALLERY
(name of Gallery or Artist).

Works of art chosen for the Members' Gallery are there for the purpose of being loaned to members of the Albright-Knox Art Gallery. Where such works are for sale, prices noted by cooperating galleries or artists should include ten percent (10%) for commission to the Members' Gallery, to cover handling, insurance and other expenses.

The Members' Gallery carries full insurance covering all works of art; however, works of art must be returned in good condition and, when requested, packed adequately. Any claims against the Members' Gallery must be made in writing within ten days after the work of art has been returned.

It is understood that all works of art are loaned to The Members' Gallery for a minimum of one season; however, on thirty days written notice, the Gallery will return such works.

Following works of art are loaned to The Members' Gallery under the above conditions:

[illegible]

Mrs. Peter Knowles
(For The Members' Gallery)

(For the Gallery or Artist)

Telephone : TT5-0848
Cable Address: ALEGAL BUFFALO

researchers are responsible for obtaining written permission prior to publishing information, registering and be transparent from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 27, 1961

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Miss Debbie Embry
181 East
Randolph-Macon Women's College
Lynchburg, Virginia

Dear Miss Embry:

In response to your letter I am enclosing a catalogue of the exhibition of Ben Shahn's work held in October.

As there were ten paintings included in the collective title it will be necessary for me to know which specific example you would like to have. I will then order a print for you at a cost of \$1.25.

Sincerely yours,

EGH:gs
enclosure

CLIFFORD EVANS

7 PETER COOPER ROAD
NEW YORK 10, N. Y.

November 22, 1961

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert,

As per your request, I am putting in writing the basic points of our recent discussion regarding the Art films I am planning to produce.

I have made a change with regard to the percentage payable to the artist after recoupement, but this is a change which is absolutely necessary in order for me to proceed with the project. I'm sure you'll agree it's not serious and if necessary we can discuss this further the next time we talk.

I'll call you shortly and I look forward to our getting together at your earliest convenience. And this time, perhaps we can get away from your telephones and the threat of your having a cold lunch.

With all good wishes,

Sincerely,

Clifford Evans

One of the letters I am enclosing is for your personal attention; the other is of particular interest to the Artists.

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November 24, 1961

Miss Meg Chase
Browning Hall
Scripps College
Claremont, California

Dear Miss Chase:

Thank you for your letter.

The only reproductions of the paintings and drawings in Ben Shahn's Lucky Dragon series are 8 x 10" glossy photographs which we could send you at \$1.25 each. Twenty of the pictures in the exhibition were photographed.

Incidentally the cover of the catalogue is a reproduction of the drawing entitled BOYS' DAY.

If you will let us know how many and which photographs you want we will send them out to you immediately.

Sincerely yours,

Gratia Snider
Secretary

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Gronauer

NEW YORK
Herald Tribune

A European Edition is Published Daily in Paris

Pennsylvania 4-4800

230 West 41st Street, New York 36.

Dear Edith,

It occurs to me that I may have sounded rude and seemed impatient when I was at the gallery to see the Dove show. If so, forgive me. I didn't mean to be either, but I was so pressured by lack of time and by personal problems, that perhaps I hurt you. I'm really sorry.



PHOTOGRAPHS OF
HEN SHAHN DRAWINGS

	<u>PRICE OF ORIGINALS</u>
1 IN THE HOSPITAL	350.
2 THE SCIENTIST	350.
3 KUBOYAMA AND DAUGHTER	350.
4 THE BEAST	650.
5 THE NET	350.
6 PORT OF DEPARTURE	650.

NOW ON VIEW AT THE DOWNTOWN GALLERY
NEW YORK CITY

Walter
Reid

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 15, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

You have undoubtedly read announcements that the Museum's Department of Circulating Exhibitions is, for the first time in several years, offering a full program of traveling shows to non-profit educational institutions throughout the United States and Canada. This program makes it possible for museums, colleges and universities to receive exhibitions of the highest quality devoted to the arts of our time.

One of the major exhibitions planned for this program is THE STIEGLITZ CIRCLE which is being selected by Peter Selz, Curator of the Museum's Department of Painting and Sculpture Exhibitions. This exhibition will consist of about thirty-five works by Demuth, Dove, Hartley, Marin, O'Keeffe and Weber as well as early paintings by Alfred Maurer, Arthur B. Carles and Oscar Bluemner. A number of photographs by Edward Steichen as well as by Stieglitz himself will also be included. The exhibition is scheduled for a first showing in the J. B. Speed Art Museum, Kentucky, in February 1962, and will circulate afterwards for 17 months. There have been an unusually large number of requests for the exhibition from institutions all over the country in response to its advance announcement in our circulating catalog, and we hope to assemble highly outstanding examples of the achievement of this important group of artists. Mr. Selz is particularly anxious to request the loan of the eight works listed on the attached sheet. Seven of them are from your gallery and one from your private collection.

In the hope that you will be willing to grant our request, I am enclosing our loan agreement forms in duplicate, asking that you sign and return the originals to this office and retain the duplicates for your records. The Museum would, of course, be responsible for all costs of packing and transportation, and would insure your works from wall-to-wall under its

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AF A

November 20, 1961

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

I hope that by now you have received the package of
photographs which were mailed to you on October 25th.

Please let us know if they have not arrived since they
were sent insured and we can follow up on it. Thank
you.

Sincerely yours,

Oratia Snider
Secretary

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 17, 1961

Mr. James A. Michener
The Michener Foundation
Pipersville, Pennsylvania

Dear Mr. Michener:

We have your check for \$7,800, for which please accept our thanks. However there seems to be some discrepancy. In your note you list two paintings by Arthur Dove for \$5,000, and \$2,800, but our records show billing for the following:

oil	Stuart Davis	LAWN AND SKY	\$4,500.
oil	Arthur G. Dove	GOOD BREEZE	2,800.
			\$7,300.

Is the \$500. difference to be applied to your regular account? May we please hear from you about this?

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

*Pl. make
friends*

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

November 27, 1961

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are sending off to you the twenty-five copies of the Sheeler catalogue which you requested.

In view of the exceedingly kind things which you said about the introduction there will be no charge.

I very much hope that you can get down here at the completion of your vacation.

Sincerely,

Richard Hirsch
Director

RH:cb

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J. E. M. Robinson

~~The Alberta Ranch
Pincher Creek, Alberta~~

642 Crescent Valley Drive.
Corvallis, Oregon.
November 166 1961.

Mrs. Edith Gregor Halpert.
The Downtown Gallery.
32 East 51 Street.
New York 22 N. Y.

Dear Mrs. Halpert,

Thank you for your letter of October twenty-sixth about the Steichen painting. Meanwhile I have reread my original letter to you dated September twenty-seventh. I see that I did not mention in this letter the fact that Steichen, in a fit of artistic depression, collected and burned all of his paintings that he could lay his hands on. I saw many of his paintings before this happened and indeed have another minor one myself. There are several examples in one of the New York museums perhaps the Metropolitan.

I have been reluctant to tell Steichen that I was considering disposing of the picture and cannot tell just what he would feel about it.

You mention the obvious fact that because he is now known only as a photographer there is no easily ascertainable value for his paintings. You also know quite well that such values can be created and do not always arise entirely spontaneously. If suitable people came to know the extraordinary quality of this picture and how extremely scarce they are it would sell.

One of the well known museums has asked me to put a price on it and I am now trying to arrive at a suitable figure.

You suggest that I send it down to you. This idea has merit and I may consider it after a while.

If you speak to Steichen about it please keep in mind and in confidence what I have told you.

Sincerely yours



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Mr. Christopher Geronzi

pg 2

November 22, 1961

Thus I feel that we have a just complaint to the Bank for the inexcusable withholding of gallery stock for a period of two months.

Meanwhile I am enclosing an itemised bill for the repairs in connection with the three damaged pictures.

Sincerely yours,

BGH:gs
enclosure

Printed by permission of the American Art Archives. The American Art Archives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

truth, expertness and good taste.

- 4) A member shall not intentionally and unfairly injure the professional reputation or practice of another member. Members shall at all times execute all their business transactions in a manner consistent with the highest standards of moral and ethical conduct. Any statements by a member shall be fair and impartial and in accordance with the highest standards of ethical conduct. However, if a member has evidence that another member has been guilty of unethical, illegal and unfair practices, including practices in violation of this Code, he should present the information to the proper authorities of the Association for action in accordance with the procedure set forth in Article _____ of the Bylaws.
- 5) A member shall not employ methods tending to be derogatory of another member or the artists served by other members.
- 6) The sale of a work of art or any object as genuine, when it is not, employment of any misrepresentation, directly or indirectly, in connection with the purchase or sale of art objects or other objects, are violations of this Code and are contrary to the spirit of this Association.

November 15, 1961

Mr. Charles Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Charles:

Very shortly you will receive a belated announcement of our Dove exhibition which opened on November 14th and includes a number of large charcoal drawings dating between 1911 and 1920.

Someone mentioned recently that you have on view two or three examples from this series, as part of the Strand Collection. Naturally I am very much interested and would so much appreciate photographs of these as well as any other Doves or "Stieglitz Circle" artists' work that you may have in your possession from the same source, and any information that you may have about these especially the dates. I shall be most grateful for your help in the matter.

Come and see us soon.

Sincerely yours,

EOH:gs

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 29, 1961

METROPOLITAN 8-3811

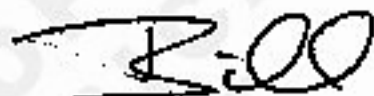
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I enclose herewith a rough list prepared by Mr. Hecht, a volunteer working in our Registrar's Office, in response to your request for a listing of the Gallery's 20th century holdings. A quick glance at it shows that he has included medalists, pictures by American Indians, miniaturists, print-makers and even, by accident, a few non-Americans, which could and should have been omitted. However, it is, I believe, reasonably complete and will give you, at least, an idea of the bulk of the collection. Anyway, here it is for such use as can be made of it.

With cordial regards,

Sincerely yours,



Director

HNW:cgs
enc.

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November 20, 1961

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

I have selected a number of paintings for shipment to the Sloan Galleries but just realized that there was no indication of date. Since this will affect the specific choice, won't you please advise me by return mail, mentioning also the name of the shipper who will handle the pick-up, packing and transportation.

Immediately upon receipt of this information I will send the consignment invoice listing prices and insurance valuations so that you may enter the latter on your policy before shipment.

Thank you for your courtesy.

Sincerely yours,

EGHnb

November 20, 1961

Mr. Rufus Foshee
46 West 17th Street
New York, N. Y.

Dear Mr. Foshee:

I am so sorry that I did not have an opportunity to write you previously.

I deeply appreciate your offer of assistance but as I advised you I have already made arrangements with Mr. Swetsoff with whom I have been negotiating for a considerable period.

I should be glad to see you in the near future to answer any of the quest ons that you refer to in your note.

Incidentally since your tenure of employment was brief and you had two full weeks of vacation, I am sure you will agree that we were fair in our final payment to you of an additional weeks pay. Furthermore, I note that you are drawing unemployment benefits.

Sincerely yours,

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Dear Frank!

Unfortunately your letter was inadvertently classified. This explains the delay in my reply.

Indeed I remember you way back in of Toledo (is that correct?)

Needless to say I am most grateful for your very kind comments. I have long waited for someone to establish a gallery of American art and particularly of the 20th century, but after waiting for thirty-five years decided in desperation that I had better do it. I am very happy about the whole thing and particularly so now that some really exciting paintings and sculptures have been offered by collectors voluntarily to supplement the group I have offered. As soon as the legal papers are signed I plan to go after the other dealers and make them come across in grand style. Since my collection is limited to the artists whose work I not only admire but wanted to live with there are a number of gaps which must be filled, and I am sure will be very quickly through voluntary donations plus a few at gun point if necessary. Naturally there will be a very tough committee to eliminate anything from my collection and to be equally severe with any future gifts. I feel confident that it will end up in what should be an exceedingly important overall record of the top contributions in American art during the past sixty years. And what is most important, the agreement calls for a permanent display of at least 25% of the works owned so that anyone coming to Washington whether from other parts of the world or various states of the union can see a true cross-section of the development in the visual arts. So much for that.

Yes I recall your purchase of the Stuart Davis and am pleased that you still have it in your possession and are enjoying it. I wish you could see his most recent work. It is most gratifying to me to see how many of the artists in the gallery have had a continuity, not by way of re-

(more) - over →

November 28, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Robert A. Cash
425 Pennsylvania Avenue
Winston-Salem, North Carolina

Dear Mr. Cash:

Thank you for your letter.

Although we do handle the works of American artists, our roster is limited to the names printed below. I cannot offer any assistance in regard to John Carroll, but might suggest that you contact the Art Information Service, 853 Lexington Avenue, New York, N. Y.

Sincerely yours,

Gratia Snider
Secretary

Telegram full rate collect sent 11/30/61 to:

Mr. Warren Leslie
Neiman-Marcus
Dallas 1, Texas

STILL WAITING FOR REPLY TO MY LETTER AND ARRANGEMENTS WITH
INSURANCE ADJUSTOR. IMPORTANT EXHIBITION BEING HELD UP.

Edith Halpert

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ESTHER BEAR
1125 HIGH ROAD
SANTA BARBARA
CALIFORNIA

15th November 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Sometime ago I wrote a letter to John Marin, Jr., telling him that I had an etching of John Marin's to sell. It is "St. Germain des Pres", signed on the plate "Marin '06", and is $5\frac{1}{2}$ " x 8". I have not had an answer and presume he is not interested in it.

Would you be kind enough to give me a price for this? I do not know whether or not it is rare, or who might be interested in it.

I hope to get to New York someday as I am anxious to see what is going on and would like very much to see you.

Sincerely yours,

ESTHER BEAR GALLERY

P.S. I see you are having a
Battner Show, which I should like to see.
Would you please give him my regards.

Esther

Corcoran ECH

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTE

November 28, 1961

1/11/11

Dear Edith:

Would it help finish up the *Corcoran* business if I were to stop in New York on Monday, the 4th, on my way to Washington? If so, I'll plan accordingly.

I might even have a chance to check the selections with Bill Williams if that would be desirable. In that event, I shall have to find out if he will be free late Monday afternoon or evening. Could you telephone me perhaps if you think this plan is desirable.

Cordially,

Bartlett H. Hayes, Jr.
Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

thh/t

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Mr. Warren Leslie

page 2

November 21, 1961

I could go on indefinitely, but I think it would be best to go through the normal routine quietly.

When I checked with Miss Schumm she advised me that all the objects had been removed to the warehouse by your inexperienced porters who slammed the objects into those carts with no protection whatsoever. I saw this done when I was at the warehouse and therefore wrote insisting that nothing be touched at the end of the exhibition except by Miss Schumm's employees. This was obviously ignored.

Frankly my Neizan-Marcus experience has been without doubt the worst in my entire career, starting with the many delays throughout the summer when I could have attended to the listing and the catalogue at leisure; seeing the installation when I arrived in Dallas, an installation which resembled a shooting gallery; going to the warehouse and finding bits of wood and metal strewn around the floor (I picked up some of these and took them home with me); witnessing the manner in which the objects were thrown into the carts; and then of course as you know rehanging the entire show, to say nothing of seeing the window displays which were inexcusably shocking.

Need I say more?

I agreed to the exhibition because of my feeling about Stanley Marcus, and must admit that I still have warm feelings about you. But I am heartbroken about these great objects which meant a great deal to me.

Sincerely yours,

RON:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Encl. Cincinnati]

November 27, 1961

Mr. C. S. Johnston
V. S. Budworth and Son
424 West 52 Street
New York 18, New York

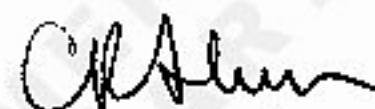
Dear Mr. Johnston:

Thank you for your letter of November 21. The minor wear to certain frames has already been reported to our insurance company.

Another complaint has been made about Allied's practice of sticking identifying numbers on the frames of the paintings. This is not your doing, but I am writing you about it as a practice to watch for and discourage. You will find enclosed a sample sticker with an amount of silver adhering that must have left a considerable bald spot on the frame. I am also writing to Thorn about this. I realize that they must have some system of identification, but nothing should be stuck to the finished surface of the frame.

With many thanks for your speedy handling of the shipment of American paintings, I am

Sincerely yours



Carolyn R. Shine

Registrar

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O.V. Edith?
JMS

November 22, 1961

Mr. George E. Hamilton, Jr., President
Corecoran Gallery
Washington, D.C.

Dear Mr. Hamilton:

Pursuant to conversations we have had with Mrs. Edith Halpert regarding the proposed establishment in the Corecoran Gallery of "The Gallery of 20th Century American Art" Mrs. Schreem and I are pleased to offer as an outright gift to the Corecoran Gallery our sculpture by Alexander Calder titled "Calderberry". I believe Mrs. Halpert has sent you a photograph of this item.

If it is acceptable, we should like to make this gift during the present calendar year subject to the actual establishment of the Gallery of 20th Century American Art and the acceptance of the large collection (or selection from) offered by E. G. Halpert - and subject further to the agreement that in the event of failure on the part of the Corecoran Gallery to fulfill such commitment this gift of ours to the Corecoran Gallery will be given by the Corecoran Gallery to another institution of our choosing.

Sincerely,

James S. Schreem

JSS:rd

cc/Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

C
O
P
Y

Mount Holyoke College
South Hadley, Massachusetts

Mount Holyoke Friends of Art

November 30, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert,

At last, I am finding time to come to New York. Miss Schuck and I are planning to be in the city on December 19 and 20. Can you show us some paintings by Miss O'Keeffe at this time, or at least some photographs? I am trying desperately to get the catalogue of the Women Artists show in press by the end of December, so I hope that I will be able to settle on the O'Keeffes at this time.

I shall expect to hear from you as to what time during those two days might be most convenient for you. Thank you very much for your help.

Sincerely,

Jean C. Harris



125
YEARS
of higher education
for women

2.

As soon as I feel a little bit more flush (which I hope will be some day after I have sold the Colony!) I will definitely start in buying art again.

I hope to be in New York before Christmas and, if so, we must have a quiet meal together.

With very affectionate regards,
I am

Fondly,

Nat.

Nathaniel Saltonstall

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Hirschhorn

[Signature]

November 16, 1961

Mr. Abram Lerner, Curator
Joseph H. Hirschhorn Collection
11 East 68th Street
New York 21, New York

Dear Mr. Lerner:

At your request I am glad to give you current insurance valuations for the following works of art.

Stuart Davis	TROP DE TERRE, 1956	oil	\$ 15,000
" "	RAPT AT RAPPAPORTS, 1952	oil	13,500
Yasuo Kuniyoshi	CHILD FRIGHTENED BY WATER	oil	6,000
" "	LOOK IT FLIES, 1946	oil	8,000
John Marin	GREEN HEAD, DEER ISLAND, 1921	w/c	3,500
" "	A COMPOSING CAPE SPLIT, 1943	w/c	3,500
" "	IN THE RAMAPO	w/c	2,500
" "	SEVEN LAKES DRIVE	w/c	1,000
" "	LOBSTER FISHERMAN	oil	7,500
" "	BOAT AND SEA IN GREYS	oil	7,500
Ben Shahn	BROTHERS, 1946	tempera	4,000
" "	PACT, 1954	w/c	3,500
" "	SONG, 1950	tempera	5,000
" "	AGE OF ANXIETY, 1953	tempera	7,000
Max Weber	AT THE LAKE, 1937	oil	6,500
" "	READING, 1935	oil	7,500
" "	THREE BATHERS, 1942	oil	3,500
" "	STILL LIFE WITH PALETTE, 1947	oil	6,500

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 10, PENNSYLVANIA

Mayflower I-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

November 27, 1961

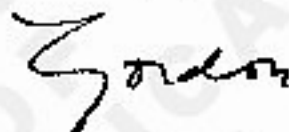
Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We, too, were glad the Doi had been sold. However, we would have sold much else from the gallery had we always been able to borrow things that were for sale. So often we have had to take pictures that were already committed.

This time, as you know, the Ben Shahn was sold after you had promised its loan, and we do like to make things accessible to our visitors rather than borrow from private collections. Next time, let's try to keep a few things of that sort for us, and we will gladly sell them.

Cordially yours,



Director

GBW/mmu

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DRAFT - 11-18-61
MLM:irm

ART DEALERS ASSOCIATION, INC.
DECLARATION OF PRINCIPLES

Members of the Art Dealers Association, Inc.
acknowledge and publicly declare that art dealers
and galleries in serving the legitimate interest
of collectors, clients, artists, or those requiring
authentication judgment, appraisal, advice, instruction
and education, are dedicated fundamentally to the
goals of integrity, expertness, dignity and respect
for the trade, and for the enhancement and dissemination
of culture.

In the performance of this mission, we pledge
ourselves:

1. To conduct ourselves both privately and
professional in accord with the public welfare.
2. To be guided in all our activities by the
generally accepted standards of truth,
accuracy, fair dealing and good taste.
3. To support efforts designed to increase
the proficiency of the profession by
encouraging the continuous development of
sound training and resourceful education
in respect to dealing in art.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

November 22, 1960

THOMAS E. ROBINSON
PRESIDENT

ROBERT D. MOLE
DEAN OF THE COLLEGE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

This letter is a confirmation of certain details we discussed on the telephone on November 12th, 1960.

We have scheduled an exhibition of drawings and silk screen prints by Ben Shahn from April 22 to May 10, 1962 at the Art Gallery of the Glassboro State College. The show will open with a reception for the artist on Saturday, April 22nd, 1962 at 2:30 p.m. We will pick up the work to be exhibited prior to the opening and return it after the closing.

We understand that the drawings will be picked up in frames. We will assume responsibility for framing the matted prints with glass and braquettes.

We will advise you, at a later time, of the dates for pick up and return of the work.

Please know that we appreciate your cooperation in this matter.

Sincerely,


Burt Wasserman (Dr.)
Associate Professor of Art

BW/rdm

November 18, 1961

Mr. Thomas Harrison
258 Wells Road
Palm Beach, Florida

Dear Mr. Harrison:

Our records indicate that the Abraham Rattner lithograph was sent to you on November 8th via Parcel Post. The parcel post insurance number is 528902. The amount is \$14 for postage and 40¢ for insurance. May we suggest that you check with your nearest post office for the parcel.

The lithograph was not sent before because we were instructed by Mr. Posner not to ship until November 6th. If we have caused you any inconvenience, please accept our apology.

However, we trust that by now the lithograph is in your possession and that you are enjoying it.

Sincerely yours,

Irene Gruber
Bookkeeper

November 25, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Gordon Bailey Washburn, Director
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Gordon:

My bookkeeper has just handed me the enclosed invoice which I am sending you with an expression of thanks.

This is the first time we broke into your sales list since the Stuart Davis was purchased for the Museum of Modern Art and I am very pleased - and thought I should express myself accordingly.

Sincerely yours,

EGH:gs
enclosures

JOHN MARIN EXHIBITION at Fort Worth Art Center

- "Movement - Wind - Southwest" - oil, 1947
Lent by Mr. and Mrs. E. R. Bahan, Weatherford X
- "Trees, Maine", watercolor, 1917
- "Movement, Casco Bay", watercolor, 1915
Lent by Bill Bomar, New York
- "Trees, watercolor, 1914
- "Sea and Rocks", water color, 1919
Lent by Mr. and Mrs. Sam Cantey III
- "Sea Piece", watercolor, 1951
Lent by Mr. William E. Scott X
- "Looking Toward Sheep Island", watercolor, 1948
Lent by Mr. and Mrs. Ogden K. Shannon, Jr. X
- "Tree on Coast, Main", water color, 1923
- "Deer Isle, Maine, and Vicinity", water color", 1928
- "Lower Manhattan, River Front", water color
Lent by Mr. and Mrs. Robert Windfohr X
- "Near Spring Valley, New York", water color
Collection of Fort Worth Art Center X

* on list

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 27, 1961

Mr. Henry R. Hops, Chairman
Department of Fine Arts
Indiana University
Bloomington, Indiana

Dear Henry:

I am very glad to give you the current valuation of the painting by Kuniyoshi. The information appears below.

A CHILD, 1948	oil	12x15"	\$ 1,600.00
---------------	-----	--------	-------------

My very best regards.

Sincerely yours,

RMH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL

November 30, 1961

380 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2424

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is a draft of the deed of gift to the Corcoran Gallery, in duplicate. You will note that it provides in Paragraph 1 for you to make an immediate gift of a part of the collection and an agreement on your part to make further gifts. This is designed to permit you to take a tax deduction in the years in which the gifts are actually made. You will have to specify which items you will be giving immediately, which items will be given over the future years, and when each will be required to be given, which data will go into Exhibit A annexed to the document. The gift by the corporation is provided to be made immediately.

Paragraph 4 deals with when possession of the items will be delivered. You will have to specify the dates when you want delivery to be made both as to the items immediately given and the items provided to be given in the future. This data would be incorporated in Exhibits A, B and C annexed to the document.

I have incorporated the ten points listed by you which you sent me. With respect to your point that the Corcoran should redesign, etc. the area, I have added that this must be done in accordance with plans and specifications to be approved by you. I have not included the provision that this should be done at a minimum cost of \$250,000 which was in Harry's draft, because no such stipulation was contained in your ten points.

As to your point ten which prohibits sale or exchange for twenty-five years, I have changed this to a period of twenty years. The reason for this is a legal one, there being certain rules in New York prohibiting suspension of ownership for over twenty-one years, and although it may be that these would not be applicable in the case of a charitable gift, I am not certain of this and therefore have changed the period to twenty-one years since the difference is not consequential.

You will have to designate the name of the institution which shall receive the gift in the event that the Corcoran Gal-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan 14 - Feb 11

November 28, 1961

or to publishing information regarding sales transactions, such as are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information is by published 60 years after the date of sale.

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

Thank you for your letter.

Now that I am in a position to know what's what in relation to the Marin show I am enclosing a list of paintings which I think will fill out the Marin group sufficiently to make a fascinating cross-section of his work.

Please let me know when you would like to have the paintings shipped to you and whether you want me to make the arrangements with the shipper or whether you will communicate with him directly (this I would prefer). The selling prices are listed on the consignment invoice together with the insurance valuations so that you may cover this shipment before it is sent.

The photographs are being sent to you under separate cover. And so, cheerio.

Sincerely yours,

EOH:gs
enclosure

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November 28, 1961

Mrs. John S. Pillsbury
Pillsbury Building
Minneapolis, Minnesota

Dear Mrs. Pillsbury:

I received your telegram and thank you for your kind offer. However it is against the policy of the gallery to endorse this kind of practice.

I hope you will take it anyway at the full price since it is one of the few remaining characteristic water-colors.

Yours sincerely,

Hyman W. Suetsoff

HWS:gs

8. Any final award or order hereunder upon which appeal is concluded or as to which timely appeal is not taken to the Board of Directors, shall be final and binding upon the parties and shall be enforceable as an arbitration award by confirming the same is a judgment in the Supreme Court of New York under the laws of the State of New York, or in any other court having jurisdiction.

9. All complaints, charges and accusations against members of a personal nature, not accompanied by a demand for expulsion, in which a decision respecting money or property is not directly involved, shall not be deemed subjects of arbitration but shall be submitted in writing to the Board of Directors, who shall have the power and authority in the first instance to hear and determine the issues involved. The decision of a majority of the Board of Directors shall determine the issue, which decision shall be filed with the Secretary of the Association. This shall not apply to those procedures governed by the Bylaws.

10. All complaints, charges and accusations against members for an alleged willful violation of the Code of Ethics, or any of the rules of the Association shall be submitted to and heard and determined by the Board of Directors in the same manner as is provided in paragraph 9 hereof for the submission, hearing and determination of the complaints, charges and accusations therein referred to.

W Benton

November 20, 1961

Ref: to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Honorable Adlai E. Stevenson
United States Representative to the
United Nations
799 United Nations Plaza
New York 17, New York

Dear Mr. Stevenson:

I checked with Ben Shahn and he advised me that the Hebrew characters stand for "Song of Degrees", the title of the serigraph, or to be more exact, "Song of Steps". Evidently it was customary to chant a single song on each step before moving forward. I trust this explanation is adequate, but I am sure that a member of the Israeli delegation can do this more eloquently.

It was so nice seeing you again, and I was impressed with the fact that the Turkish ambassador is more interested in his native culture than our ambassadors abroad.

Perhaps some day you will find a moment in your busy life to step into the gallery. I look forward to a visit with you.

Sincerely yours,

WCB:gs

cc: Hon. William Benton

NATIONAL MUSEUM
STOCKHOLM 18

21 November 1961

Mrs Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your kind letters of October 24 and November 13. It is all right that I agreed to lending Shahn's painting, and as I suppose you have got an acknowledgment from Mr. Rasmussen when he fetched the painting, it should not be necessary for me to return your form saying that I have "received the painting in good condition". And there is no need for you to send an official receipt for the payment.

Thank you for the photo of the painting, which I will be glad to show to my colleagues in our Museum of Modern Art.

I have also just got the catalogue from the Krannert Art Museum as well as a nice letter from Mr. Donovan, the Director. You are quite right that the exhibition gives a most interesting survey of the present trends in American painting, and I will try to see that our Library gets in touch with Mr. Donovan to get these catalogues sent annually.

With kind regards,
sincerely yours

Carl Nordenfalk
(Carl Nordenfalk)

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November 20, 1961

Mr. Raymond F. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Raymond:

I have just received a list of the Marine paintings which you are borrowing from local collectors.

As you probably know, Jerry's idea was to increase the number for the show and we promised to fill the gaps after we received the list which would give us the necessary data for this purpose. In other words the list will enable us to decide on the other Marine which would collectively present a first rate cross-section in subject matter and in period.

Since I do not know the actual date of your show and how many additional paintings you require, would you be good enough to send me a telegram immediately upon receipt of this letter, indicating also what shipper you would like to have us call to attend to the packing, etc. A detailed consignment invoice will be mailed to you promptly so that the items can be added to your insurance policy.

Many thanks for your cooperation, and best regards.

Sincerely yours,

EOH:gs
cc: Mr. Jerry Bywaters

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Esterly

THE JOHNS HOPKINS HOSPITAL
BALTIMORE 5, MARYLAND
11/22/66

Dear Mr. Halpert,

Please credit our account with the school check for \$2,000. The Mount sketch and exchangeal were sent about a week ago and should be in your hands by this time. The items purchased are insured. We anxiously await the arrival of the O'Keeffe.

Incidentally we have received a revised statement for our purchases. We were very impressed by the O'Keeffe studies. I trust that the critics will treat it kindly. Once again our appreciation for your efforts on our behalf. I shall endeavor to wipe

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November 24, 1961

Mrs. Anne Flagg
Editorial Department
Harper & Brothers
49 East 33rd Street
New York 16, New York

Dear Mrs. Flagg:

In reply to your letter of November 22nd, Mrs. Halpert is happy to give you permission to reproduce (in black and white) the painting by Georgia O'Keeffe entitled GATE OF ADOBE CHURCH, 1929, in your forthcoming book by Mrs. Katharine Kuh.

The credit line should read as follows: Collection of Edith Gregor Halpert.

Sincerely yours,

Gratia Snider
Secretary

November 18, 1961

RUFINO TAMAYO
TSUNG-YU-HO

El Balaj, 1934
Eruption, Honolulu, 1961
Arrest, Honolulu, 1961
Birth of Bamboo, 1960

gouache
watercolor-collage

MAX WEBER

JACK ZAJAC
WIL. BORACH

sculpture
sculpture
watercolor

All the artists are listed but some of the selections have
not as yet been made.

Thank you.

Sincerely yours,

ig

Irene Graber

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 20, 1961

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery Avenue
Fort Worth, Texas

Dear Raymond:

Miss Watherston has just telephoned to advise me that she had had no word from you regarding the Weber still life.

Won't you be good enough to communicate with her directly regarding the matter? She sent you the estimate on October 12th. Many thanks.

Sincerely yours,

BH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-8168

FIRE ISLAND PINES
JUNIPER 3-8888

REAL ESTATE
INSURANCE

November 15, 1961.

Downtown Gallery, Inc.
32 East 51st St.
New York, New York

Attention: Mrs. Irene Gruber

Dear Mrs. Gruber:

We are in receipt of your letter of November 14th and are at a loss to understand it. Our records are kept up to date and Mrs. Halpert's account is kept separately from that of the Gallery.

On November 10th we received your check in the amount of \$474.25 in payment of premiums for two policies for the Downtown Gallery, Inc. At the same time you asked us to send you duplicate invoices for two items for Mrs. Halpert. We did the same day, enclosing duplicate invoices with an explanatory letter. On November 13th we received Mrs. Halpert's check in payment of these two items. Hence, we do not understand your letter of November 14th.

However, there is one premium for the Downtown Gallery, Inc. which is overdue. It amounts to \$666.39 and represents the premium due on the monthly value reports from October, 1960 to August, 1961. In the same letter of November 10th mentioned above, we brought this item to your attention and asked that you please send us your check as the Company expects payment no later than November 17th.

Sincerely,

Theodore D. Taussig
THEODORE D. TAUSSIG

TDT/gch

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information only be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 6, TEXAS

21 November 1961

Dear Edith,


I regret so much that a seasonal attack of thrift fell upon my Trustees, who determined not to acquire a Georgia O'Keeffe at the present time, although they too were overcome with the beauty of the example you allowed me to show to them.

The painting was packed carefully and sent to you by Air Express, so I am sure it is in your hands again, and that you will allow me to come in and admire it when next I am there.

I am indebted to you once again for your constant hospitality. It was a pleasure to see you, to run into Jack Zajac, and to have my visit coincide with your cocktail party. It is high time you come back to San Antonio and allow us to reciprocate.

Again, all best regards and many thanks.

Sincerely,


John Palmer Leeper
Director

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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November 15, 1960

Miss Mary Gottlieb
George Braziller, Inc.
215 Park Avenue South
New York 3, New York

Dear Miss Gottlieb:

Unfortunately we have been able to locate only three color transparencies of the Shahn's listed in your letter. May I suggest that you communicate about the others directly with the owners. In most instances the museums have such material or the plates may be obtained directly from the publication. All this material was given to you previously including dates of publication. You might check with Mr. Soby about this as well. I know we have gone over the details innumerable times. In any event, I hope this will be of assistance to you. Incidentally, please change the ownership of #14-- "THIRD ALLEGORY", 1955 from The Jewish Center of Buffalo to Mr. and Mrs. Irving Levick, 277 Nottingham Terrace, Buffalo, N.Y. The latter have not as yet presented the picture to the center.

The correct address of Miss Mary E. Johnston is:

Miss Mary E. Johnston
Clearwater Beach, Florida

Will you please be sure to return the transparencies when you are through with these. I am listing them below for our records:

"ANATOMICAL MAN", 1949
"WORLD'S GREATEST COMICS", 1946
"COMPOSITION WITH CLARINET AND TIN HORN", 1951

Sincerely,

EGH:me

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 28, 1961

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

I was mighty glad to hear from you although your letter contained two statements which rather disturbed me. One has been corrected and no doubt the prints have reached you by this time. This was entirely my fault as I had the bright idea of taking these with me together with the Shaker artifact which I promised to you. The latter will fit into my bag very comfortably and will be delivered in person. However this refers to the second item. In a previous letter you suggested that I arrange my trip after December 12th and therefore I made my reservations as of the 14th of December. What I would like to know at this moment is whether you plan to return to Honolulu by that time as it would be a much less attractive idea, despite my fondness for Oahu per se, if you and Marjorie were not there. Do let me know your plans so that I can make mine accordingly.

Of course I am delighted that you are scheduling a trip to New York and certainly look forward to seeing you as usual. We can also chat about the Contemporary Arts Center while you are here and I will carry out my original idea of talking with the "director" when I'm there and trying to get the situation in order if I can. After all I always want to protect the artists' interests despite many reasons to the contrary.

And so I hope you will send me a wire to let me know when I may expect you in the big naughty city.

Best regards to Marjorie.

As ever,

RCH:ge

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

Handwritten initials: AS

November 28, 1961

Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Snider:

This is to inform you that the package of photographs has been received. I find these examples of Polk Art extremely interesting and wish I might purchase the whole group.

However, I am going to delay making any further purchases just now. The money I have available was a gift contribution of \$1000.00 to the American Art Heritage Fund from one donor, and I want to be sure I secure something which meets with his approval.

I am therefore returning the photographs with a sincere "Thank you," for your many courtesies.

Very sincerely yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PRK/nf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 30, 1961

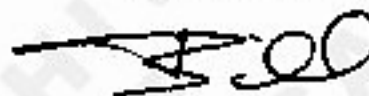
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

As you know, Mr. Schramm has offered us his sculpture, Calderberry, by Alexander Calder, contingently. I have written him a letter, a copy of which I enclose. Would you be able to send me the photograph to which he refers, which, I think, is all I would need to have in order to get the official blessing of the Trustees.

With best regards and thanks,

Sincerely yours,



Director

HW: cgs
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Ever, Cincinnati]

November 27, 1961

Mr. Burton Gleason, President
Macomber and Co.
90 John Street
New York 38, New York

Dear Mr. Gleason:

We have received a report of frame damage to some paintings we recently borrowed from the Downtown Gallery for an exhibition of American painting. The paintings in question are among those reported for coverage on Report # 25789.

We have not been informed which paintings they were but the damage was evidently caused by the numbered stickers attached by the Thorn Transfer Co. to the fronts of frames. Mrs. Halpert of the Downtown Gallery sent us four of these stickers, all coated with gilt which they stripped off when removed. I have just sent one each to Bodworth and to Thorn as an object lesson and am enclosing one with this letter for your information.

I shall send Mrs. Halpert a copy of this letter and refer her to you concerning the refurbishing of the frames.

Sincerely yours

Reginald B. Shim

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November 16, 1961

Mr. Sol Libsohn
Photography and Art Center
100 Nassau Street
Princeton, New Jersey

Dear Mr. Libsohn:

Following our telephone conversation today I have consulted Mr. Marin who recalls that in June it was your intention to receive two H.Bomb posters as well as the Shahn print. We therefore made the consignment to that effect.

When you came to the gallery you picked up the print, but did not pick up the two posters. So that's it.

Sincerely yours,

Oratia Snider
Secretary

Now as to the financial arrangement, while I should be glad to assemble the material at my cost I cannot break a 34 year old policy which is also a philosophy by assuming any of the other expenses involved in an outgoing exhibition. When we borrow, we pay; when we lend, the consignee pays. I won't rationalize at length but I'm sure that you can see my point. Actually in this instance because the paintings are small and the number that you request is so limited, I'm sure that you can dig into your petty cash account and take care of the small sum involved in the way of insurance premiums, packing, shipping, and return. We always consider the dignity of the artist and this is the only bit of philosophy I will venture to give you at this point. Wouldn't one of your rich airlines undertake free shipment? As a matter of fact, if we remove the watercolors from the frames or at least those that do not belong to institutions which may object to it there should be no great financial problem.

Won't you please let me know if under all these circumstances you still want the exhibition. Incidentally I hope you have seen a copy of the most recent issue of the magazine, "Art in America", which features O'Keeffe extensively as well as a number of my other children.

It was wonderful to see you and I look forward to another visit from you and Mrs. Sandberg. My very best regards.

Sincerely,

EGB:ms

November 25, 1961

6

Mr. Philip Rhys Adams, Director
Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Phil:

I am writing to apologize for my telegram stating that the Demuth CABARET INTERIOR had not been returned. With the change in personnel there was a slip up and I subsequently learned that the painting had not been sent on by air express as I indicated in my letter of September 29th.

Meanwhile I would like to call your attention to the frames which were badly damaged by the application of gummed labels. The enclosed (no this is not the latest in collage technique) is evidence of what happened when these gummed labels were applied directly to the frames. You will note that the silver coating was removed in spots. Our framer thinks he can touch these up, but cannot guarantee that he can conceal the damage sufficiently. In any event I thought you would like to take this up with your insurance broker. If you wish we can get an estimate after testing one of the frames. Also I would suggest that you advise "Allied" to discontinue this practice as I am sure there will be many complaints and particularly so on more expensive frames.

I do hope that the exhibition was a success. If a catalogue was issued would you be good enough to send me a copy for our files? Many thanks - and best regards.

Sincerely yours,

EGH:ga
enclosure

Milwaukee Art Center
Carpenter Brothers, Inc.

606 W. WISCONSIN AVE.
MILWAUKEE 3, WISCONSIN



FOUNDED 1917
PHONE BRADWAY 6-0140

FOUNDRY SANDS

BONDING CLAYS

STEEL ABRASIVES

November 22, 1961

The Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

Attention: Mr. John Marin, Jr.,

Dear Mr. Marin:

Acknowledging your letter of November 11, 1961, you are correct in that we asked you to send us the Marin etching and the Davis print.

Please send them along at your convenience.

It was a pleasure seeing you and Mrs. Halpert recently. This Friday we are going to have a purchase meeting to decide on our Art Center purchase recommendations for our December meeting. You will be interested in the outcome I am sure.

Very sincerely,

ENC/ea

*Called 11/29/61 - 14 R 33
s/c Long League, 143
Lidboat, 1932
142
staring*

MICHIGAN

SALES REPRESENTATIVES

MINNESOTA

C. H. COUSINEAU, 1201 MOULTON ST., N. MUSKEGON, MICH.

O. W. AND W. M. POTTER, 1959 SARGENT AVE., ST. PAUL 5, MINN.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

S
SLOAN GALLERIES OF AMERICAN PAINTINGS

A
VALPARAISO UNIVERSITY

P
VALPARAISO, INDIANA

November 29, 1961

G
Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of November 20. There, however, seems to be some misunderstanding. Rather than go to the trouble and expense now of packing and shipping paintings to us on consignment, I would prefer that you first send us photographs of these paintings. I will leave it to your judgment as to which paintings should be represented. Keep in mind that we are interested in acquiring a painting or paintings of first rate or nearly first rate quality. Although the photographs will not tell us about the color, perhaps we can still tell enough about the paintings to eliminate those that are least desirable to us.

If you can send us the photographs within the next two weeks, the committee can meet before the Christmas recess and either give me instructions to request certain paintings to be sent to us on consignment for further consideration or possibly send me to New York to study your selection personally.

Sincerely,

Richard Brauer

Richard Brauer, curator

November 27, 1961

Mrs. Lawrence Jaffries
695 Columbia Street
Pasadena, California

Dear Mrs. Jaffries:

I did not answer your letter promptly as I had hoped to obtain from the artist another copy of CATS CRADLE by Ben Shahn. However I find that the entire edition has been sold and that no print is available at present.

If we should have one returned from exhibition I will communicate with you promptly.

Sincerely yours,

EGH:gn

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May 21. 60
Downtown Gallery Baltimore, Md.
Attention Mr. Edith Halpern.
In reference to your
recent letter - we will not be in New-
York until some time in December.
Respectfully -
Lewis Reedberg.
3601 Broadway - 18



State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

THOMAS E. ROBINSON
PRESIDENT

November 28, 1960

ROBERT D. BOLE
DEAN OF THE COLLEGE

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Now that the dates for the Shahn Show here are tentatively set I wonder whether you would be willing to cooperate with us in setting up another exhibition at Glassboro to take place during our 1961-62 academic year.

We are specifically interested in an exhibition of paintings by Max Weber--the dates would be from November 18 to December 15, 1961. We will assume responsibility for picking up and returning the works to be shown. We will also print a simple announcement and catalog as well as attend to local publicity.

The opening reception for the artist would be on Saturday, November 18, 1961 at 2:30 p.m. All details of the opening reception will be taken care of by us here at the College.

I look forward to hearing from you regarding this proposal.

Sincerely,

Burt Wasserman (Dr.)
Associate Professor of Art

BW/rdm

STEWART RICKARD GALLERY

108 Nacogdoches Street San Antonio 5, Texas

November 28, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In April 1960 we received on consignment from you a group of Ben Shahn serigraphs. The commission on these to our gallery was 15%. On October 9, 1961 you sent to us one Shahn lithograph titled "Lute and Molecules" No. 17 listed at \$90.00 with our commission indicated under "terms" as 10%. Among the prints received this date, Nov. 28, 1961 is a Ben Shahn "Lute and Molecules" also No. 17 listed as \$100.00 net. Do you mean that this last shipment of prints was actually net and we are to mark up for our commission or was this in error.

Our show opens Sunday, December 3rd. Please wire us on receipt of this letter so that we can price the prints.

Yours truly,

Alice Stewart

Alice Stewart

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PALM BEACH ART INSTITUTE, INC.
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

November 29, 1961

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

All that remains now for us to acquire
the Shahn drawing is a Board meeting the
middle of December.

I hope you haven't already sold it be-
cause the Board meeting is just a formal-
ity.

Best regards,


Willis F. Woods
Director

WFW/gs

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 24, 1961

Mr. Robert Griffing, Director
Honolulu Academy of Arts
900 S. Beretania Street
Honolulu, Hawaii

Dear Mr. Griffing:

We are shipping the prints out to you today by Flying Tigers -
Pan American.

Would you please add these to your insurance policy immediately if you have not already done so? The amount is \$905.00.
Thank you.

Sincerely yours,

Gratia Seider
Secretary

November 18, 1961

Grippi Framers
200 East 50th Street
New York 22, New York

Dear Nick:

Mrs. Halpert asked me to write you about your invoice of November 12th, #958A.

Your price of \$65. for a 44 3/4 x 20 3/8 silver frame and \$40. for a 23 7/8 x 32 3/4 silver frame is such too exorbitant. May we suggest that you check your invoice #836A for the 9 Dove drawings for which we were charged \$30. each which seems more in line.

Please let us hear from you about this. Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

ig

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Price to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

out this letter by the spring. So far
at least we've avoided the auction
business.

We hope that we will be able to
get to New York to see you Christmas
time, although I fear we shan't be
able to acquire anything until at
present. Our best regards.

Sincerely yours,
John Study

Max Weber
Still Life
from
Fort Worth
Art Center
Arrived here 10/9/61

Mrs. Wetherston
looked at it -
What is to
happen with
Painting

EDWIN C. WILSON
3122 P STREET, N. W.
WASHINGTON 7, D. C.

November 26, 1961

Dear Mrs. Halpert,

I was delighted to read in this morning's Post that your magnificent collection of 20th century American paintings will be deeded officially to the Corcoran by December 12. This is good news indeed. It will make Washington a much more exciting and interesting place both to visit and to live in.

If, after the committee has selected the pictures for the Corcoran, there should be any quite small paintings left, and you would be willing to dispose of them, I should appreciate it if you would let me know. I have not been in New York for some time, have been ill, operation, etc., - all right now, - and feel in the mood to acquire another or two beautiful small paintings.

With all best wishes, - and, from one Washingtonian, warmest and most appreciative thanks for what you doing,

Yours sincerely,



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November 17, 1961

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Mr. James B. Lynn
3461 Goddard Road
Toledo 6, Ohio

Dear Mr. Lynn:

Your Shahn drawing was sent out yesterday by Railway Express.

I am extremely sorry for the delay that was caused by the excitement of the Shahn exhibition.

Yours sincerely,

Hyman W. Swetsoff

HWS:go

Right Letter sent 11/20/61 tp:

Mr. Otto Karl Bach, Director
Denver Art Museum
1343 Acoma St.
Denver, Colo.

PLEASE WITHDRAW DAVIS PAINTING FOR PRIOR SHIPMENT. WE WILL PAY
CRATING CHARGE. THANK YOU.



Edith Halpert

THE MICHENER FOUNDATION
PIPERSVILLE, PENNSYLVANIA

November 15, 1961

Dear Mrs. Halpert,

Herewith the Foundation check for \$7,800,
for which please send us the two paintings by
Arthur Dove at \$5,000 and 2,800 respectively.

Please send an acknowledgment to this
address.

Sincerely,

The Michener Foundation

James A. Michener, Pres.

WASHINGTON UNIVERSITY

ST. LOUIS 30, MISSOURI

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

November 30, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I regret exceedingly again to have to lose out on being able to add to St. Louis' collection paintings by Marin and Sheeler. I am returning today by Railway Express prepaid the three paintings. I am also returning the silk screen *Shahn* Mask. We are retaining for further consideration the Baskin drawing and the print by Shahn, The Peet. In the matter of things which we are holding here, we should be able to reach a decision by next Wednesday, at which time I shall let you know promptly.

Thanking you, I am

Yours sincerely,

Bill

William M. Eisendrath, Jr.
Curator of Collections
Lecturer in the History of Art

WNE:hj

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November 24, 1961

Associated Hospital Service of New York
80 Lexington Avenue
New York 16, New York

Att: Miss Reese

Dear Miss Reese:

Enclosed you will find a card for Rufus Foshee whose name we do not wish included in our group plan. He has not been with the gallery for several weeks now and Mrs. Halpert has never authorized his name to be added to our group plan.

May I ask you to please correct this for us.

Thank you so much for your kind cooperation.

Sincerely yours,

Irene Graber
Bookkeeper

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

November 20, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am really happy to learn that you are on the road to completing your gift to the Corcoran Gallery. Nobody knows better than I the significance of your gift for the permanent display in the capitol of our country. It will be one of the major gifts of our times.

As I have advised you, it is my desire to include in your gift my "Standing Man" by Leonard Baskin. This is now on exhibit in Europe through the Museum of Modern Art and when it returns we can consider how you would like this handled.

In further reference to your letter of November 15, I am enclosing herewith photostatic copies of all of the federal and state tax returns prepared for you by our office covering the years 1958, 1959 and 1960. There is also included copies of the federal and state estimates for 1961.

If there is any further information that you may require in this connection, please do not hesitate to be in touch with me.

With kindest regards, I am

Sincerely,



JS:KB
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 27, 1961

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Skidmore, Owings & Merrill
425 Park Avenue
New York 22, New York

Gentlemen:

Last May Mr. John Bedenkapp borrowed a number of pictures for consideration. As the previous correspondence will indicate, all but one of the works consigned were returned in July, but that the drawing by Charles Howard was held for further consideration.

As so many months have elapsed, may I suggest that you make a decision in the very near future, either by way of a direct purchase or by returning the drawing promptly.

Many thanks for your cooperation.

Sincerely yours,

RGH:gs

returned

DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

November 21, 1961

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Our exhibition called "Directions in 20th Century American Painting" has closed and I want to thank you for assisting in its success. The catalogue has been sent to you but if you would like others please request them.

During the four weeks run of this exhibition we had an attendance at the Museum of 60,832. For this exhibit we also started a lecture tour system using Acoustiguides and found the entire project very worthwhile. A carefully prepared lecture lasting about 40 minutes devoted to the exhibit was made and we had a great many school tours as well as individuals using this means of enjoying the exhibition as well as being instructed at the same time about the development of American art since the turn of the century.

Again, please accept our thanks for your cooperation.

Sincerely,

Jerry Bywaters
Director

JB:css

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Fairleigh Dickinson University
Rutherford, New Jersey

PETER SAMMARTINO
PRESIDENT

November 29, 1961

Dr. and Mrs. Milton L. Kramer
277 Park Avenue
New York, New York

Dear Dr. and Mrs. Kramer:

I want to thank you for the paintings and the Japanese ceremonial swords which you have contributed to the University. As you know, we are trying to build up our art collection at our institution, and your gift is a very welcome one indeed.

Miss Edith Halpert of the Downtown Galleries is making an appraisal of the paintings, and as soon as I receive it from her, I will send you a formal statement.

I hope that both of you will find the opportunity of visiting us in New Jersey.

In the meantime, may I take this occasion to wish you a wonderful life ahead in your new apartment.

Sincerely yours,

Peter Sammartino

PS:bks

✓ c/c

Miss Edith Halpert
Downtown Galleries

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November 28, 1961

Mr. Clifford Evans
7 Peter Cooper Road
New York 10, New York

Dear Mr. Evans:

Thank you for your letter and the enclosures.

I am leaving town for a few days, but as soon as I return I shall communicate promptly with Stuart Davis and Ben Shahn in the hope that they will both agree to the arrangement.

As mentioned during our conversation, I am very enthusiastic about the idea and hope that both artists are amenable to the plan. You will hear from me as soon as I have any information to pass on to you.

Sincerely yours,

RGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RULES OF PROCEDURE

1. The Board of Directors shall enforce the Code of Ethics and proper trade practices by members of the Association.

2. Members of the Association agree to accept and abide by the decisions of the Board of Directors and any Board of Arbitration.

3. All trade practices adopted by the Association shall have the force and dignity of rules of law and established trade customs among the members of the Association, and shall be so accepted by the Board of Directors and the Board of Arbitration, which may be appointed.

4. Members who are in dispute between themselves and unable to arrive at an agreement shall submit the matter in dispute to the Board of Directors of the Association for adjudication before resorting to courts of law. Such controversies and disputes shall be referred to a Board of Arbitration constituted as hereinafter set forth.

5. Members and former members of the Association agree to bring no actions or proceedings at law or in equity, against the Association or the individual members, or officers, or directors of the Association, or against members of any of its committees or special boards, or Boards of Arbitration by reason of any action, proceeding or communication taken or made in the official discharge of duties imposed upon them by the Constitution, Bylaws, Code of Ethics, Rules of Procedure, trade practices, resolutions or other rules of the Association, or of its committees, it being the intent of hereof that all such actions, proceedings and communications shall be deemed privileged.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 28, 1961

Mr. Neil Rosenstein
3 Beechwood Road
Boslyn, L. I., N. Y.

Dear Mr. Rosenstein:

There is an open amount on our books for \$527.36 from November, 1960 for which we have as yet received no payment. Since this may have been overlooked we are sending this note to you as a reminder.

Thank you for your prompt remittance and cooperation.

Sincerely yours,

Irene Graber
Bookkeeper

ig

November 22, 1961

Mr. Christopher Gerould, Assistant Vice President
Public Relations Department
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York 15, New York

Dear Mr. Gerould:

Thank you for your letter. The four paintings arrived almost simultaneously.

Just for the record I would like to register my complaint in connection with this transaction by outlining the events in sequence.

I believe it was on September 22nd that I received a telephone call from Mr. Benjamin Thompson, architect, pleading that I open the gallery in the evening so that he could make a selection for your Great Neck branch, explaining that the weather conditions made it impossible for him to arrive from Boston during the day. The matter seemed so urgent that I canceled a dinner engagement and remained in the gallery all evening. The emergency seemed to connect with the necessity of having paintings on the walls for the photographer the following morning.

Three of the paintings were returned on the 28th, all of them damaged. This was immediately reported to Mr. Simpson who advised me to have the necessary repairs made. It took some time to obtain an estimate and I advised him that it would be about \$160.00. This letter was dated October 12th. I wrote again on the 28th asking about the other paintings which had been withheld so long.

As you know they arrived here on November 21st exactly two months after the pick up. All four were important paintings (from our point of view). As a matter of fact our one-man exhibition of Shahn's work was current through November 4th with a record-breaking attendance of 15,000 during the month. All the paintings shown were sold, and many other examples in our inventory. The two paintings borrowed by the Chase Manhattan Bank certainly would have been sold during the period.

(more)

November 24, 1961

Miss Helen Justman
D. Contemporary Paintings
Hotel Traymore
Illinois Avenue & Boardwalk
Atlantic City, New Jersey

Dear Miss Justman:

On going over our records we note that you are retaining two items on our consignment number 6407, June 28, 1961. These are LOUIS ARMSTRONG #2 and COMEDIANS, both drawings by Ben Shahn.

Since our supply of works by Ben Shahn is extremely low would you be good enough to return these to us at your earliest convenience? Thank you.

Sincerely yours,

Gratia Spider
Secretary

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November 17, 1961

Sharon Creative Arts Foundation
4 Mrs. Earl Hubbard
Line Rock, Connecticut

Dear Mrs. Hubbard:

On June 12, 1961 we wrote you about an outstanding invoice for Osborn photographs in the amount of \$12.08. Since we have not heard from you we are sending this letter as a reminder.

May we please have your remittance for this? Thank you for your kind cooperation.

Sincerely yours,

Irene Gruber
Bookkeeper

November 27, 1961

Mrs. Adelyn D. Breeskin, Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Breeskin:

Thank you for your letter.

Indeed I shall be very pleased to serve on the jury of your 30th Maryland Artists Exhibition, and will arrange to be in Baltimore before noon on February 13th, or in any event in time for the meeting of the jury.

It will be so nice to see you.

Sincerely yours,

EGH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1961

Mr. Edward Black
15320 Miller Road
Oak Park, Michigan

Dear Mr. Black:

Finally I made it. As you can well understand Mrs. Weber was not socially inclined during the past few weeks, but last Sunday I spent a good many hours with her and had an opportunity to discuss the painting you left with me.

Of course there is no question about its authenticity, but my desire to show the painting to Mrs. Weber was an important one. If you would like to have it shipped to you this will be attended to immediately - as soon as you advise us that it is covered by your insurance policy. On the other hand if you are planning to be in New York I suppose it would be much simpler if you took it with you. I hope the latter is in the offing as it would be so nice to see you again. Do let me know at your earliest convenience.

Best regards.

Sincerely yours,

EGH:ga

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ROSENBERG, STONE & NOTKINS

ATTORNEYS AT LAW
22 EAST 40TH STREET
NEW YORK 18, N. Y.

MURRAY HILL 6-4740

MORTON G. ROSENBERG
MARVIN M. NOTKINS
J. JACQUES STONE

November 15th, 1961

Mr. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N. Y.

Re: Lawrence Allen - Frederick Sperie

Dear Mrs. Halpert:

Pursuant to your request we are returning herewith photostat of receipt covering two African Sculptures, signed by L. Allen, and letter from Frederick M. Sperie requesting reimbursement for the bronzes, which you forwarded to us under date of October 28th, 1961.

Yours very truly,



Secretary to Morton G. Rosenberg

r

Encls.

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

November 30, 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

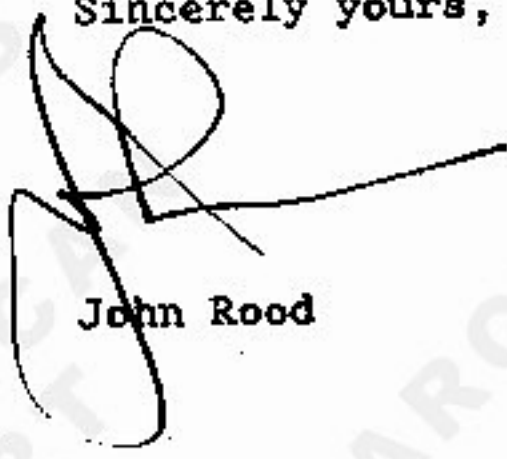
Dorothy and I have become aware that many of our art objects have increased rather fantastically in value during the past few years. We are therefore revamping our insurance coverage.

Could you give us an estimate of the present value of Ben Shahn's "Maimonides" which we bought from you?

we
4500

With best personal regards and hoping to see you the next time we are in New York,

Sincerely yours,


John Rood

JR:c

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Mrs. John Potts
1986 Arbor Ave.
Muskegon, Michigan.
Nov. 22, 1961.

*Pl write
Gorge
he come
on our
note
not done*

Dear Madame:

I read in the "Times Magazine" that you had a gallery that deals in American Art, so I decided perhaps you might be interested in handling a very fine impressionistic oil, done by Samuel Edward Gideon, prominent American Painter of the early 1900's. He was born 12/9/1875_ and died 8/14/1945.

Mr. Gideon was prominent for his impressionistic and watercolors, and was honored placement in the "Who's Who of American Art", from 1929-1945 consistently, and "Texas Art and Artist", "American Painters and Paintings", and many other Art Vol; also he was prominent in the field of Architecture, and held two Professorships at Harvard University, and University of Texas where he remained till his death.

He was the student of many prominent painters, in this country and abroad. Turner, Gorguet, and many others.

Also he studied at Fontaine Bleau and the Ecole des Beau Arts in France.

This painting I have for sale, is 36"X24" in size. The scene is of a marketplace in Marseille, France, done about 1900, while Mr. Gideon was on one of his many tours abroad. He was particularly popular for these French Scenes, due too his many vivid hues, plus his carryover of his watercolor talent, which makes his impressionistic works most unusual.

Also Mr. Gideon's works are quite held down, as I been told by a close friend of his, that it is almost impossible too find anything on the market.

This friend, claims to have 5 watercolors by him;

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November 20, 1961

Mr. Alfred P. Maurice, Director
Kalamazoo Institute of Arts
509 Jasper Street
Kalamazoo, Michigan

Dear Mr. Maurice:

I am so sorry to be such a nuisance but I have had a number of calls from Cleve Grey regarding the Rattner painting LAKE LANDSCAPE referred to in my letter of November 13th. The latest bulletin is that the actual deadline is November 27th, and I am therefore sending this air mail special in the hope that you will take care of the matter accordingly.

Won't you please send me a wire so that I can get the Art in America characters off my weary neck? Many thanks.

Sincerely yours,

BGH:gs

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November 27, 1961

Mr. Thomas H. Thorn, Treasurer
Thorn's Transfer, Inc.
29 Milburn Street
Bronxville, New York

Dear Mr. Thorn:

We very much appreciate your speedy handling of our recent shipment of American paintings from and to New York.

We must, however, take exception to one very destructive practice, that of sticking identifying numbers onto the finished surfaces of picture frames. The enclosed sample will show you how the gilt is stripped off the frame when the sticker is removed.

I fully understand your problem, but this is not a satisfactory solution and leads, as in the present case, to claims on our insurance and to ill-will on the part of the owners from whom we borrowed the paintings.

We have a similar problem in the Museum with paintings in storage. So far the best solution I have found is a manila tag on a long string which can be attached with masking tape to the back of the painting. The tag can then be hung over the top of the frame so as to be visible from the front, or can be fished out and read from any angle. This system is not completely without disadvantages, but it does spare the frame.

Sincerely yours

Carolyn W. Shine
Registrar

For File

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING

2000 EIGHTH AVENUE, NORTH

BIRMINGHAM 3, ALABAMA

November 21, 1961

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MRS. J. E. TIDMORE

Photos Sent

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Please send us a photograph of "Downfall" by Shahn, and "Acrobats- 1946" by M. Weber for our "Figure Painting in Contemporary America Exhibition" if you have them available.

Thank you for your cooperation in this exhibition.

Sincerely yours,

Ella Hollingsworth

(Miss) Ella Hollingsworth
Museum stenographer

Shahn
9711
Weber
26-410

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November 29, 1961

Mr. James S. Schramm
Post Office Box 727
Burlington, Iowa

Dear Mr. Schramm:

Mr. Hamilton has sent me a copy of your letter to him of November 22nd and his letter of acknowledgment to you.

Our By-Laws require that an object offered to the Gallery as a gift be physically present for the inspection of the committee on accessions at the time the object is considered. However, in the case of Calderberry by Alexander Calder I believe that a good photograph would suffice for me to obtain the necessary action. We have not received at the Gallery the photograph to which you refer, but I am sure that Mrs. Halpert will be pleased to send us one.

May I take this occasion to express our appreciation for your generous offer of the gift of this important sculpture which would fill a very important gap in our collection of contemporary sculpture. As you may know, we had a very successful one-man exhibition of Calder's work in 1958 and I am enclosing herewith a copy of the catalogue.

Sincerely yours,

Director

HWS:cs
enc.

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- 7) All bills of sale, invoices, or letters of description relating to a sale which contain an accurate description of the article sold, and and no representation shall as to genuineness shall be made unless the article is truly genuine.
- 8) Where honest differences of opinion between members arise on questions of authenticity, the matter shall be submitted to the organization for the action of its Board of Arbitration, or in the absence of such Board of Arbitrators, to its Board of Directors or their nominees.
- 9) When persons other than Members of this Association request this Association to provide arbitration procedures between such non-members and a member of this Association, the Board of Directors of this Association shall in its own discretion attempt to provide some fair and equitable arbitration procedure to which members shall be required to submit if a binding request is made to the Board of Directors by a non-member. Unless otherwise provided by the Board of Directors in any specific instance, such arbitration shall be conducted